



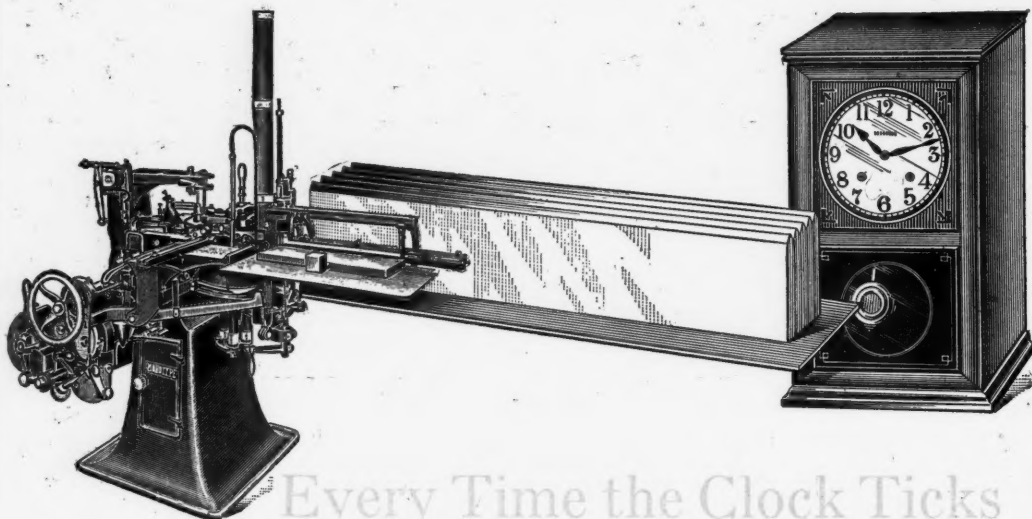
The INLAND PRINTER



Leading Trade Journal of the World
in the Printing & Allied Industries


Forty Cents





Every Time the Clock Ticks
 one Monotype Type-&-Rule Caster
 will make one inch of strip material—
 leads, slugs, or rules. Sixty inches,
 five feet, every minute. Three hun-
 dred (300) feet every hour.

Half-a-Mile a Day
 Do you realize what this means to
 you? One-third of the average job
 or ad is blank space. You can fill
 it with Monotype strip material at
 less cost than by any other method.

This is but one of the many
 advantages of the versatile
 Monotype Composing Machine
 and Type&Rule Caster.



Lanston Monotype Machine Co.

PHILADELPHIA

NEW YORK, World Building
 CHICAGO, Plymouth Building

BOSTON, Wentworth Building
 TORONTO, Lumsden Building

Monotype Company of California, SAN FRANCISCO



Policy Bond

*If it's good for
Policies,
It is Policy
for
Stationery*

An old, established Butler Brand—it has borne this seal of approval for many years—a fact which in itself bespeaks for the dependable quality of the paper.

Policy Bond is made of the finest grade of white rag clippings which are carefully beaten, leaving the fibers long and giving the finished paper strength and good wearing qualities. The same care is exercised to secure the right color and the ideal writing and printing surface for Policy Bond as is used in higher priced papers. We are enabled to sell Policy Bond at a lower price than paper of corresponding quality because of the large volume we produce by making Policy Bond in *white only*, in the popular sizes and weights.

Policy Bond is ideal for use for insurance policies, certificates, bonds, lawyer's briefs, deeds, mortgages and all important legal documents that must undergo much handling and last for many years. If it's good for these purposes, it is ideal also for letterheads, envelopes and general office stationery.

WRITE FOR PLAIN OR PRINTED SAMPLES
OF THIS EXCEPTIONAL PAPER

Distributors of Butler Brands:

Standard Paper Company	Milwaukee, Wisconsin	Mutual Paper Co.	Seattle, Washington
Missouri-Interstate Paper Co.	Kansas City, Missouri	Endicott Paper Co.	Portland, Oregon
Mississippi Valley Paper Co.	St. Louis, Missouri	National Paper & Type Co. (Latin America)	New York City
Southwestern Paper Co.	Dallas, Texas	National Paper & Type Co.	Havana, Cuba
Southwestern Paper Co.	Houston, Texas	National Paper & Type Co.	Buenos Aires, Argentine Republic
Pacific Coast Paper Co.	San Francisco, California	National Paper & Type Co.	Mexico City, Mexico
Sierra Paper Co.	Los Angeles, California	National Paper & Type Co.	Monterey, Mexico
Butler-Detroit Company	Detroit, Michigan	National Paper & Type Co.	Guadalajara, Mexico
J. W. Butler Paper Company (Foreign Trade)	New York City	National Paper & Type Co.	Guaymas, Mexico
Central Michigan Paper Co.	Grand Rapids, Michigan	National Paper & Type Co.	Lima, Peru

ESTABLISHED 1844

J. W. Butler Paper Company
Chicago



TICONDEROGA PULP & PAPER CO.

Quality

COLONIAL OFFSET
SPECIAL MAGAZINE
MACHINE FINISH
TICONDEROGA FINISH



MUSIC
EGGSHELL
SCHOOL TEXT
ANTIQUE LAID

Uniformity

SALES OFFICE, 200 FIFTH AVENUE, NEW YORK CITY, N. Y.

THE McGRATH ENGRAVING CO. EXPERT MAKERS OF PRINTING PLATES

5015 LA SALLE ST
CHICAGO



TELEPHONE
HARRISON 6245

ENGRAVING
PROCESS

ELECTROTYPING
COLOR PLATES

The INLAND PRINTER

Vol. 64, No. 6

HARRY HILLMAN, Editor

March, 1920



Published by THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copy, 40c.
Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at
Chicago, Illinois, under Act of March 3, 1879.

New Business Without Cost

Appearance of Our Neat
Cards in Case



is generally a delusion and a snare;
but the progressive printer who
provides his customers, both present
and prospective, with

PEERLESS PATENT BOOK FORM CARDS

can not only get new business with-
out cost, but stir up a lot of business
from his present customers; these
cards are a trade-mark for up-
to-the-minute tradesmen. Can the
printer afford to be less up-to-date
than his customer? Get these cards
into your business; your customers
want them and are getting them
elsewhere; why not let them get

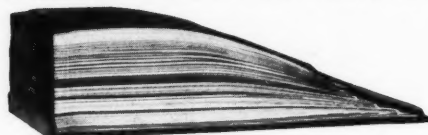
them from you? These cards have no rival, no competitors; they are the "wonder of the world of cards." Write for trade price and samples and do it today.

The John B. Wiggins Co.

Established
1857

Engravers, Die Embossers, Plate Printers, 1104 S. Wabash Ave., CHICAGO

JAMES WHITE PAPER CO.



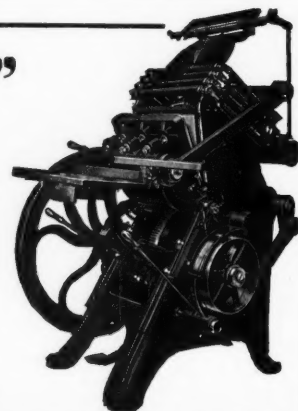
Trade-mark

Registered U. S. Patent Office

We carry in stock 234 items of BOOK and 1488 items
of COVER Papers, and back them with good service.

219 W. MONROE STREET, CHICAGO

LATEST "PROUTY"
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment
(Unexcelled)
Obtainable Through Any Reliable Dealer
Manufactured only by
Boston Printing Press
& Machinery Co.
Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS



Lead Moulding
Gravitating
TO ROYAL



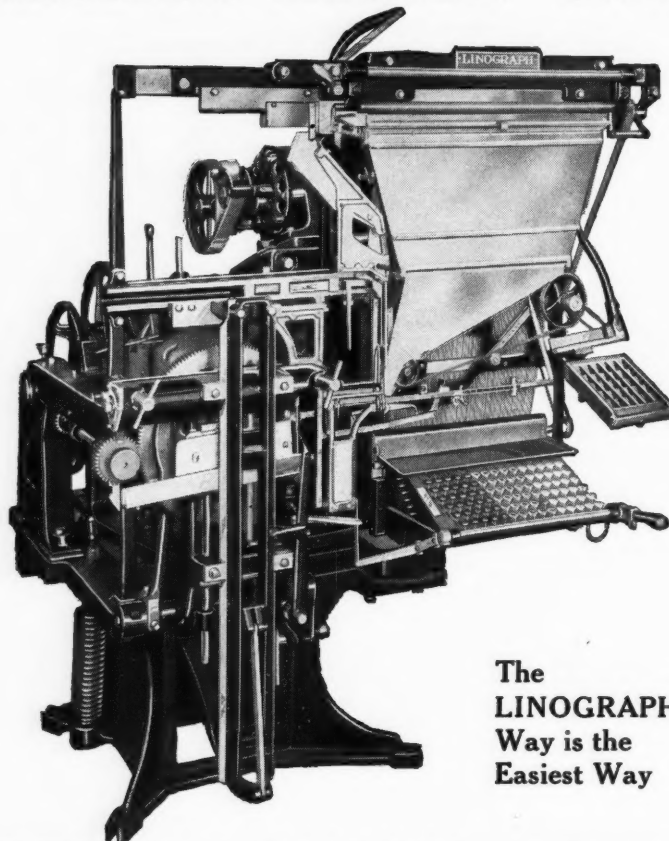
Royal Electrotpe Company
Philadelphia

Original process color plates are reaching us from the West, North and South, while the best business of the East continues to be ours in greater proportion than ever before.

Member International Association of Electrotypers

THE LINOGRAPH

Is the Best Friend of
COMPOSITOR—PRESSMAN—OWNER



**The
LINOGRAPH
Way is the
Easiest Way**

The **LINOGRAPH** is the compositor's best friend, because it liberates his creative talent. It requires less mechanical attention and gives him more time to think about the layout of the job. This enables him to produce composition more satisfactory to himself, the pressman and the customer.

The **LINOGRAPH** is the pressman's best friend, because of the low quad, perfect printing surface and perfect alignment of characters.

The **LINOGRAPH** is the owner's best friend, because it makes the production of high grade printing easier. It helps him hold the customers he already has and creates more.

You ought to know the truth about the LINOGRAPH and owe it to yourself to investigate.

THE LINOGRAPH COMPANY

DAVENPORT, IOWA, U. S. A.

ETABLISSEMENTS PIERRE VERBEKE
General European Agent
Rue des Boiteux 21, Brussels, Belgium.

PARSONS & WHITEMORE, Inc.
Agents for Australasia
30 Market Street, Sydney, Australia, N. S. W.

PHOTO-ENGRAVERS

Should Use

Powers Perfection Plate Cooler

This perfected cooling machine is the invention of Frank T. Powers, a practical seasoned engraver who has himself etched many a plate and has passed through the successive stages of plate-cooling apparatus.



All New York engravers within the past thirty days have installed and indorsed the **Powers Perfection Plate Cooler** and are re-ordering them for their re-etching and finishing rooms.



January 29th, 1920.

Mr. A. J. Powers,
Powers Bros. Inc.,
154 Nassau St., N.Y.C.

Dear Powers:-

After using your Powers Perfection Cooler in our etching room for several months I am satisfied of its great advantage over the old method of cooling plates under a faucet. It is a time saver, insures cleaner work, does away with the application of the chamois, and has my hearty recommendation.

I cannot close without voicing the hope that your endeavors to improve Photo-Engraving machinery will be so successful as to remove you from the field of competition in the manufacture of Photo-engravings.

With best wishes, believe me,

Faithfully yours,

Epstein

It Saves

Water, gas, the workman's muscle, time in handling, and

It Improves

the quality of the plate, the workman's efficiency and

It Increases

PRODUCTION
BUSINESS
AND
PROFITS

THE
STERLING
ENGRAVING COMPANY
NEW YORK.



January 29th, 1920.

Mr. A. J. Powers,
Powers Bros. Inc.,
154 Nassau St., N.Y.C.

Dear Powers:-

The Sterling Engraving Company of New York City tested your plate-cooling method in our downtown etching room and our men soon found it more than is generally claimed for it.

We without delay, installed an additional machine in our up-town plant and find them so advantageous that we are arranging to also use them in our re-etching and finishing departments.

I earnestly recommend their installation. They take up very little room being not much larger than the ordinary gas stove along side of which they are located.

Faithfully yours,

Adolph Schuetz

AS:10

You, Mr. Photo-Engraver, can have its great value demonstrated to you by asking for a **thirty-day free trial** in your own plant. *All costs of transportation are paid by us.*

Send for Booklet—

"A NEW WAY OF COOLING HEATED PLATES"

POWERS BROTHERS, Inc.
137 West 37th Street . NEW YORK, N. Y.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

645

10x15—Miller Feeders—12x18

- Increase Production
- Register to Hair-Line
- Eliminate Finger-Marks
- Minimize Spoilage
- Reduce Operating Cost



The production obtained in one year from a hand-fed press, as compared with a Miller-fed press, always shows a loss of profit in excess of the cost of a Miller Feeder.

With a Miller Feeder maximum profits are guaranteed, owing to its universally recognized superiority over hand feeding in economy, efficiency, register, production, reliability and durability.

Millers will successfully and economically handle runs as low as 200 in all weights of stock—onion skin to heavy card-board—at double the speed of the slow and expensive method of hand feeding, with perfect register on all colorwork.



Feeder Raised, Permitting Ready Access to Platen.

Like Miller Saw-Trimmers They Pay Their Way Every Day

The continued and increasing demand for Miller Machines—now in use in the smallest as well as in the largest plants—is conclusive proof that they have made good.

Write or wire for representative in your district.

MILLER SAW-TRIMMER CO.

Factory and General Offices, Pittsburgh

Permanent Branch Offices in

ATLANTA

BOSTON

CHICAGO

DALLAS

NEW YORK

PHILADELPHIA

SAN FRANCISCO

SILENT

SPEED

THE PORTABLE "QUICK BUNDLER"

Used by Binders and Printers for Tying Up

**Signatures
Folders
Catalogues
and Books**

The decided advantage of the Portable QUICK BUNDLER lies in the fact that *it can easily be moved to the work*, instead of the cumbersome, unhandy way of carrying the work to the machine.

The Portable QUICK BUNDLER occupies but little space—is quick in action. It stands in the most natural position for receiving the work when taken from the table, and can be loaded in one lift.

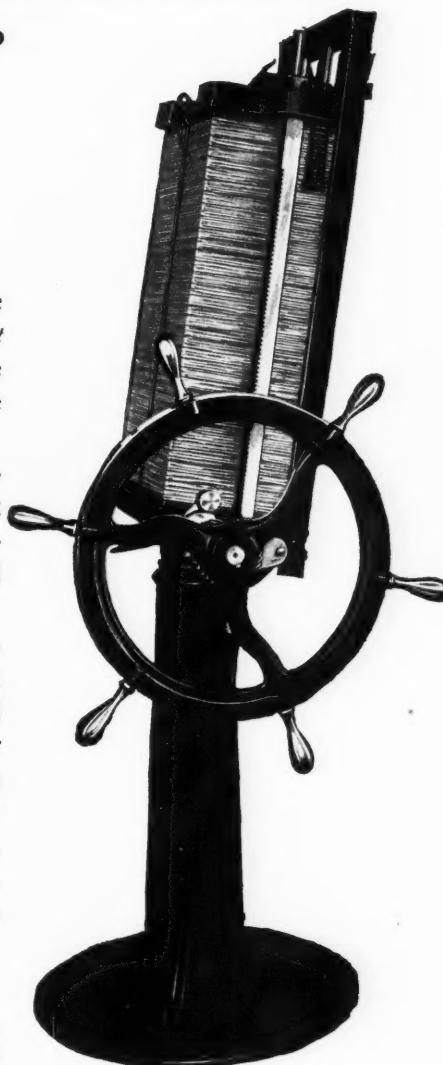
Constructed on a backward slant it is impossible for the work to fall forward. A slight movement of the hand wheel allows free and rapid movement of the presser head in either direction, affording powerful compression and automatic release after the bundle is tied.

The Portable QUICK BUNDLER is simple and sturdy in construction—has a minimum of parts—requires no expense for repairs or upkeep—will last a lifetime.

A Few Users

DOUBLEDAY PAGE & CO.	. . . . .	New York
THE PICTORIAL REVIEW	. . . . .	New York
HARPER & BROS.	. . . . .	New York
STREET & SMITH	. . . . .	New York
AMERICAN BOOK COMPANY	. . . . .	Cincinnati, Ohio
BOSTON MAILING CO.	. . . . .	Boston, Massachusetts

AND HUNDREDS OF OTHERS



Floor Space, 26½x20 inches.
Height, 61 inches. Base, 20 inches.
Platen and Bed, 14x9 inches.
Distance between Bed and Platen
at highest point, 28 inches.
Weight, 185 pounds.

Send Today for Complete Particulars

THE FASTPRESS COMPANY

(Builders of "THE BABY" CYLINDER)

2638-2640 Park Avenue, New York City

CABLE ADDRESS: AUTOPRESS

PHONES: MELROSE 362-363

Translating Thought into Achievement

1881

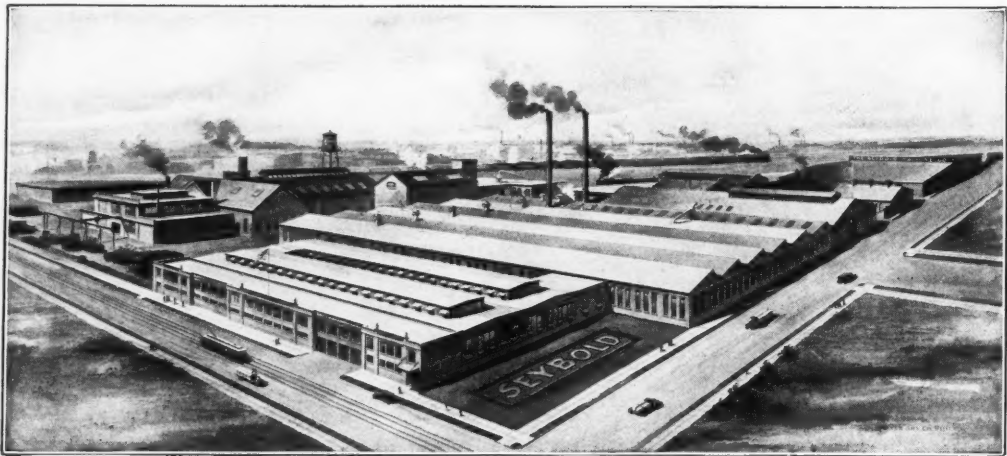
CHARLES SEYBOLD

Designer, Mechanic
Salesman

1920

CHARLES SEYBOLD

President
The Seybold Machine Company
Employees 420



THE COMPLETE PLANT

(Including Buildings Erected in 1919)

of

THE SEYBOLD MACHINE COMPANY

DAYTON, OHIO



PRODUCTS

CUTTING MACHINES, DIE PRESSES
ROUND CORNER CUTTERS, KNIFE
GRINDERS, BOOK COMPRESSORS,
STANDING PRESSES, EMBOSsing
PRESSES.

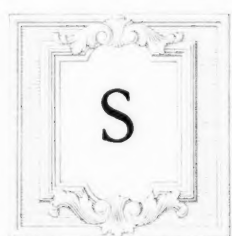
TRADES SERVED

PRINTERS, BOOKBINDERS, LITHOG-
RAPHERS, PAPER MILLS, PAPER BOX
MAKERS, TEXTILE WORKERS, AND
ALL THOSE WHO CUT MATERIALS
OF ANY KIND WITH A KNIFE OR DIE

SERVICE BEHIND THE

1920  1920

THE WILL TO SERVE



SERVICE is good business. Even a selfish policy will find it profitable today. We believe our good friends know the Mergenthaler Linotype Company's idea of Service, as maintained throughout these many years, contains warmer impulses. To stand behind our machines and equipments, to make them increasingly profitable to those who have bought them, is to us not alone a matter of business and honor—it is a matter of intention, of pride and satisfaction. As we endeavor to meet all demands for extension of service, so we strive to increase continually in all our organization the Will to Serve. Recognizing that every helpful effort is for the good of all, we are interested in all that tends to the advancement of printing as a profession.

MERGENTHALER LINOTYPE CO.

New York, U. S. A.

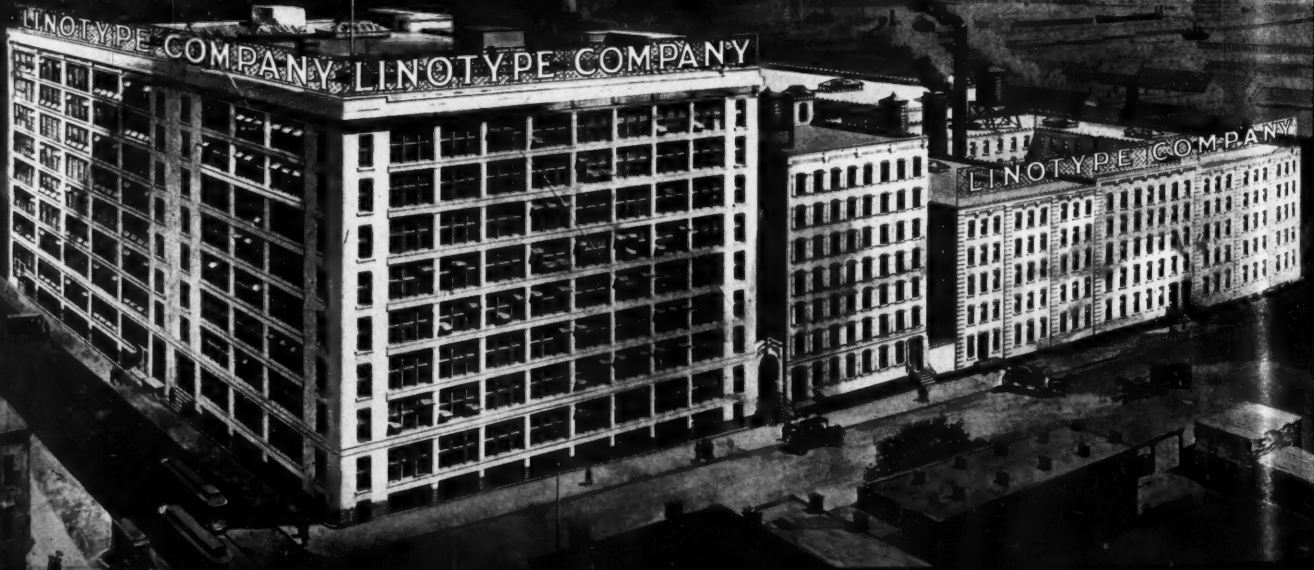
This Insert is Composed Entirely of LINOTYPE Material. The Decorative Border, Initial, and Headpiece are Exclusive LINOTYPE Designs Furnished in Electrotpe Form

Service Behind the

1920  1920

WORKS
of the
MERGENTHALER LINOTYPE CO.
BROOKLYN, N. Y.

THE existing twelve acres of floor space devoted to the Linotype and its Service of Supply, as seen through a picture of the additional building now being erected, and which provides a further area of 168,000 square feet productive power.





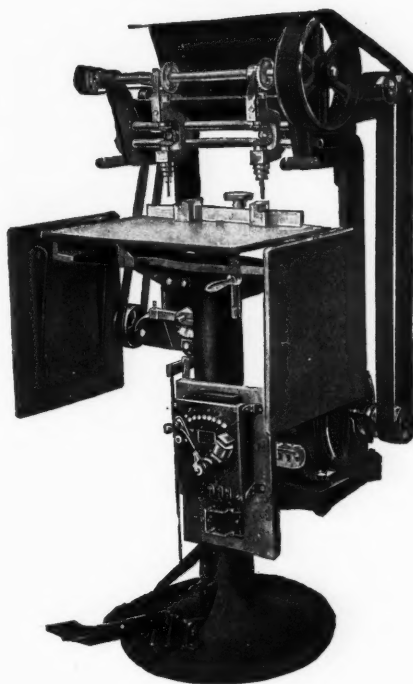
Not a drill, not a punch, but a circular knife and extractor which makes possible this great advance in Round Hole Cutting

Cuts Absolutely Perfect Holes

Once you understand the principle of our Cutter and Extractor (shown above) you realize how infinitely superior is the Berry Round Hole Cutter to an ordinary drilling or punching machine. The Berry Cutter and Extractor consists of two parts: An outside tool called the Cutter; an inside tool called the Extractor. The Cutter literally cuts holes. The Extractor, an inside spiral, revolving in an opposite direction to the Cutter, rapidly and without interruption carries up and throws off all the waste. And it absolutely will not clog. Moreover, by the upward motion of the Extractor, 75% of the pressure required to operate the Cutter is saved. This extra power permits the operation of as many as six cutters on one machine. Without obligation we will gladly send, to those interested, further specific information.

BERRY

Machine Company
311 N. Third Street, St. Louis, Mo.



This machine will drill perfect holes through the hardest and thickest kind of cardboard, binder's board, or any kind of paper stock, at terrific speed.

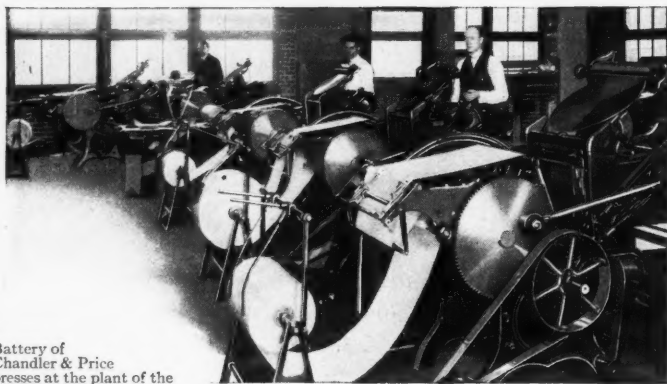
AGENTS

Geo. R. Swart & Co., Inc.
Marbridge Bldg.
New York, N. Y.

A. B. Fredr. Wagner
Stockholm, Sweden

F. T. Wimble & Co., Ltd.
87 Clarence Street
Sydney, Australia

Smyth-Horne, Ltd.
Baldwins Gardens, E.C. 1
London, Eng.



Battery of
Chandler & Price
presses at the plant of the
Standard Press,
Seattle, Wash.

The Standard Press

Seattle, Washington

Showing the printing of long-run work with the use of special equipment. The Standard Press makes a specialty of this line—long, rapid runs, that test the stamina and staying powers of the press.

The Chandler & Price platen-press has stood the brunt of the hardest tests this company has put upon it, and they are firmly convinced it is the platen-press that best fills their needs.

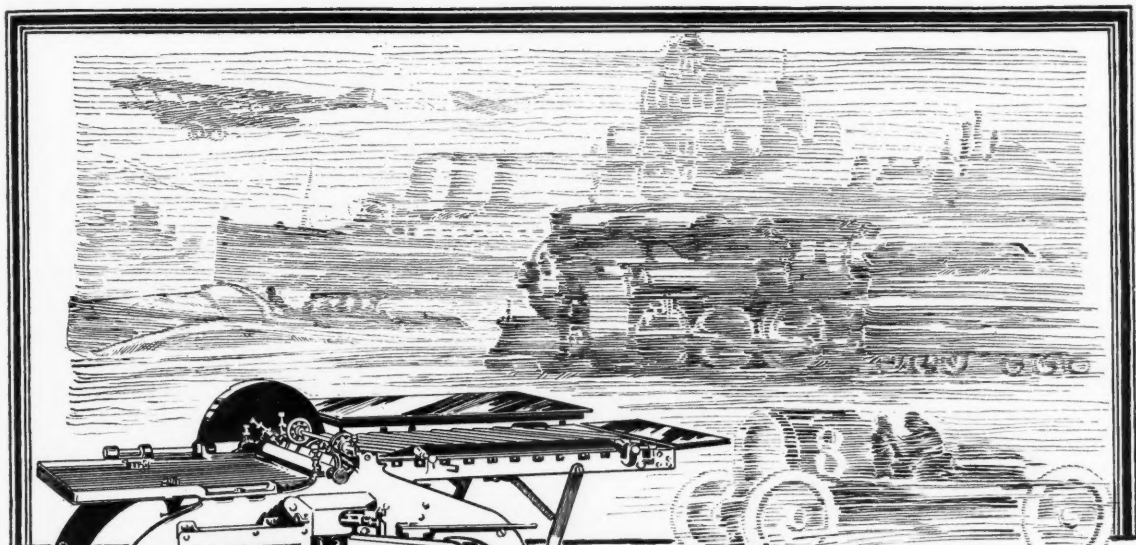
Maximum production, accuracy, simplicity of operation and lasting qualities—these are the characteristics of the Chandler & Price platen-press.

Write for booklet "The Profit in Printing"

Chandler & Price Presses

The Chandler & Price Co., Cleveland, Agencies in All Principal Cities

The Chandler & Price Semi-Steel Chase—Guaranteed Against Breakage



Cleveland Folder

Points of Supremacy ~

SPEED!

Present day business and industrial conditions demand **SPEED** in the production of practically all commodities.

This is especially true with respect to those industries whose business is obtained upon a competitive basis or where the element of **TIME** is of primary importance.

CLEVELAND FOLDERS will provide maximum speed—with accuracy and economy of operation—in your Folding or Binding Departments.

*Descriptive Booklet and Book of 191 Folds will be
SPEEDILY forwarded upon request.*

THE CLEVELAND FOLDING MACHINE CO.

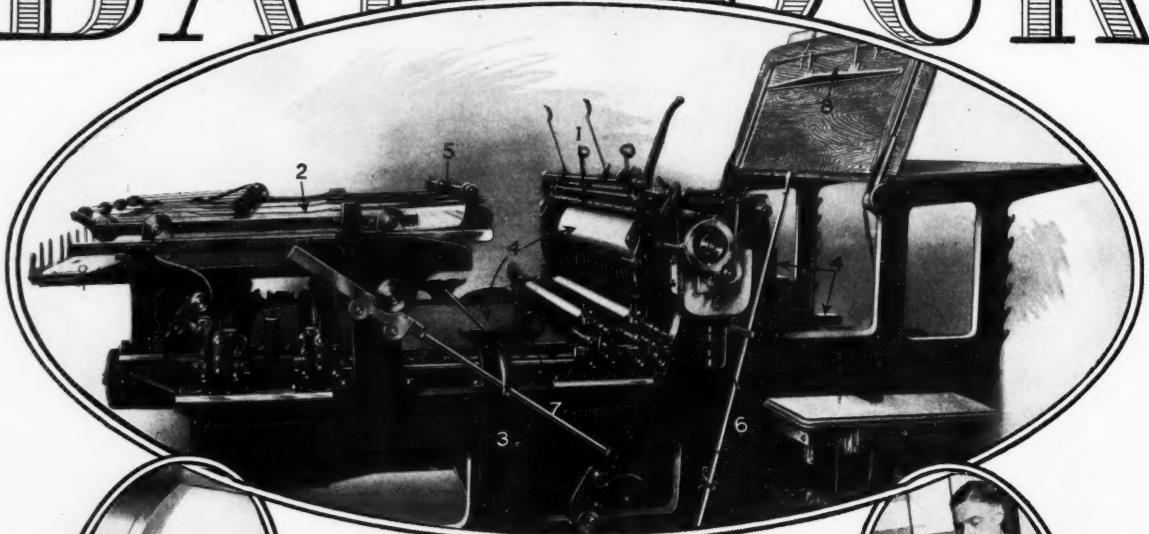
GENERAL OFFICES AND FACTORY: CLEVELAND

Aeolian Building, New York
The Bourse, Philadelphia

532 South Clark Street, Chicago
161 Devonshire Street, Boston

The Manufacture and Sale of Cleveland Folding Machines in Canada, Newfoundland and all Countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Co., Limited, Toronto, Ontario, Canada.

BABCOCK



A Cylinder Press is only as efficient as the weakest link in its chain of operating advantages. This handicap frequently offsets the economies possible from the good features of a press.

The head of a printing concern, whose high grade catalog work is known all over the country, was recently asked by a prospective purchaser of a cylinder press:

"What are the Weak Points of the OPTIMUS"

"I don't know of any weak points in the Optimus," replied the executive. "We have been doing high-grade work on our oldest Optimus for more than twenty years."

In operating economy, that "oldest one" does not begin to compare with the owner's more modern Babcocks. But it is the wearing qualities suggested in the owner's reply, *plus the perfection of Babcock Universal Equipment*, that makes the Optimus what it is today—the most profitably-operated cylinder press in the world.

Our Best Advertisements Are Not Printed—THEY PRINT!

THE BABCOCK PRINTING PRESS MFG. CO.

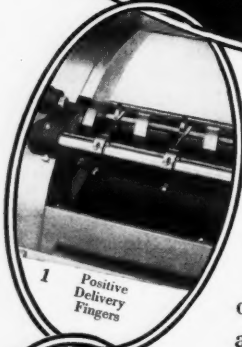
NEW LONDON, CONN.

NEW YORK OFFICE, 38 PARK ROW

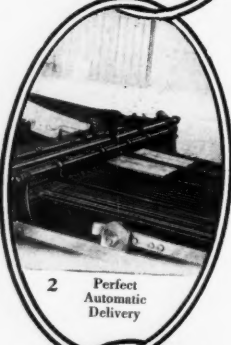
BARNHART BROS. & SPINDLER, *General Western Agents*, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle.

MILLER & RICHARD, *General Agents for Canada*—Toronto, Ontario, and Winnipeg, Manitoba.

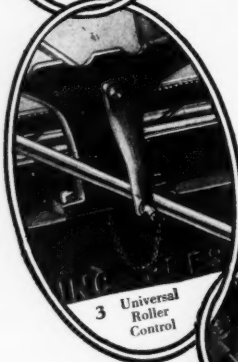
JOHN HADDON & COMPANY, *Agents*, London, E. C.



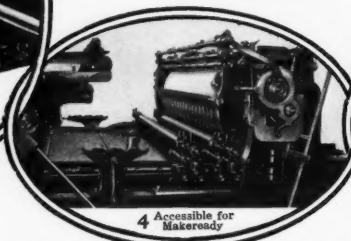
1 Positive Delivery Fingers



2 Perfect Automatic Delivery



3 Universal Roller Control



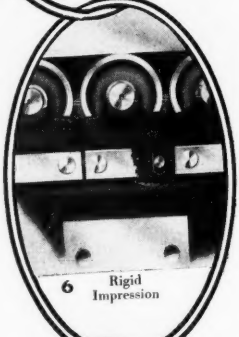
4 Accessible for Makeredy



5 Safety Feed Board



6 Multiple Perforators and Slitters



7 Rigid Impression



8 Quickly Handled Rollers

Rigidity—

two things are *rigid* about

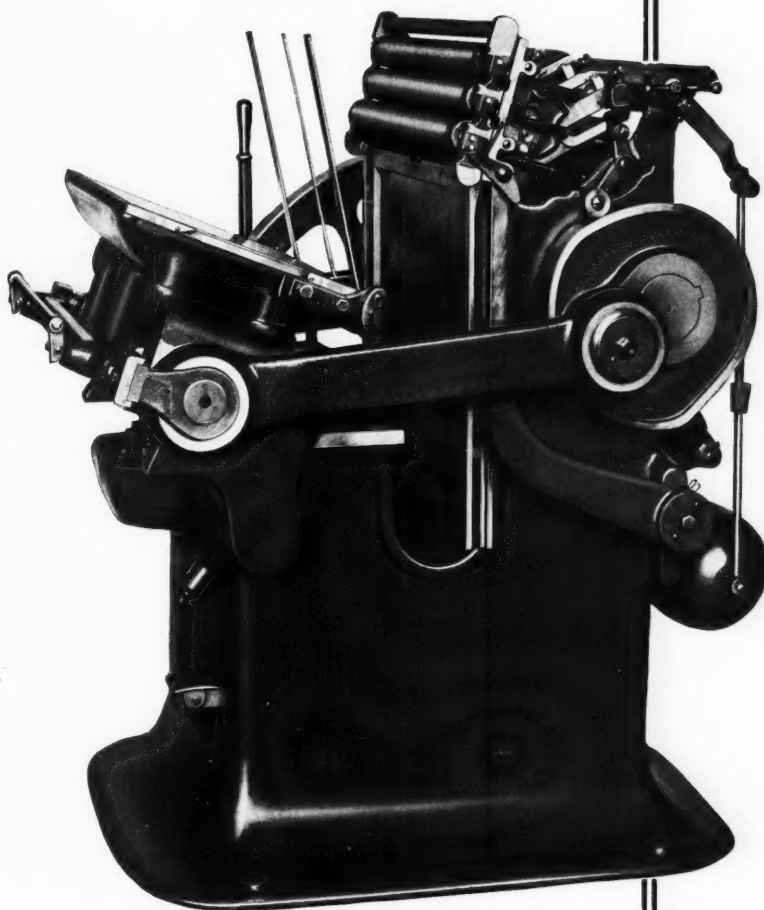
Colt's Armory Presses

THE impression bed—this makes for *better printing*.

The policy of the manufacturers—the John Thomson Press Co.—with regard to the maintenance of quality construction throughout.

This makes for *better profits* for you, because the Colt's Armory Press is adequate to the better class of work.

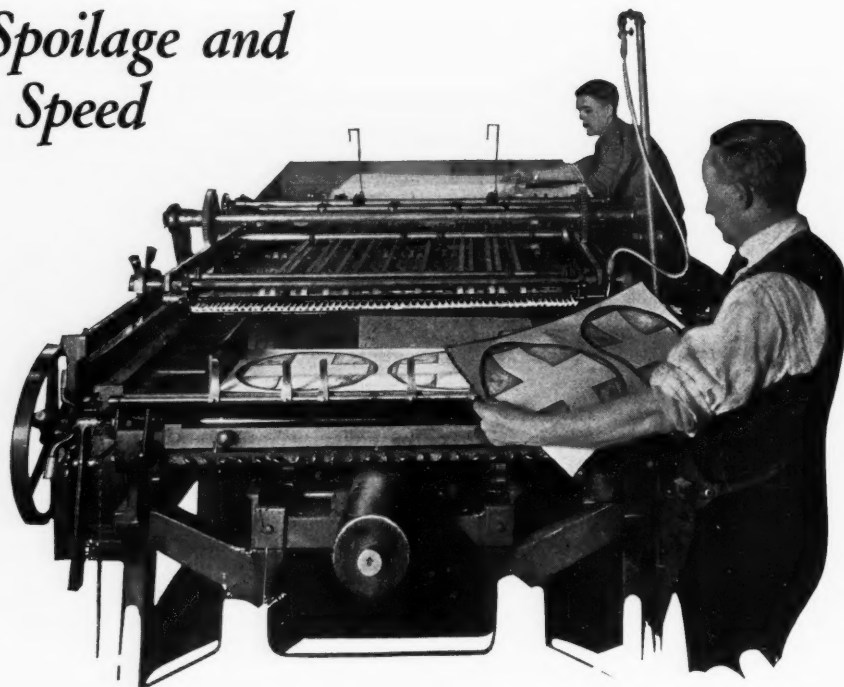
*Ask the printer who
uses them for every
job from letter-heads
to street-car cards.*



JOHN THOMSON PRESS COMPANY

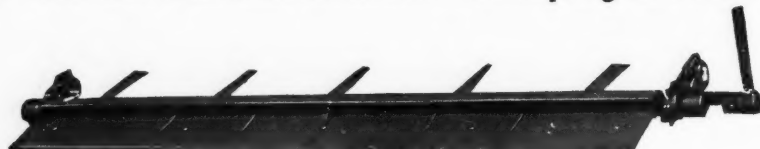
253 BROADWAY, NEW YORK

Less Spoilage and More Speed



Your Presses, when equipped with Johnson PERFECTION BURNERS, will produce more work and can be run at higher speed than ever before.

PERFECTION BURNERS apply the maximum amount of heat to the printed sheet. This action destroys all Static Electricity and sufficiently dries the ink to prevent off-set or the necessity for slipsheeting. The result is Increased Production—"Less Spoilage and More Speed."



The No. 1 PERFECTION BURNER is designed for Printed Side Up delivery. It is attached to the front of the carriage of any standard press and in this position heats the sheet as it is delivered.

In operation, due to patented features, the PERFECT BURNER gives a clear blue flame, free from

soot or odor. The gas economy is so high that the cost of operation is negligible.

PERFECTION BURNERS are the logical equipment for your pressroom. Get in touch with your dealer today. If he cannot supply you, write us direct.

JOHNSON PERFECTION BURNER CO. INC. Cleveland, Ohio

BARNHART BROTHERS & SPINDLER, *Distributors*

Chicago Washington, D. C. St. Louis Dallas Kansas City Omaha St. Paul Seattle

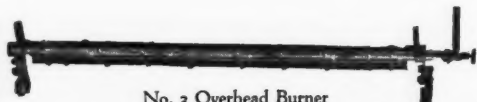
Distributors for Canada and Newfoundland

TORONTO TYPE FOUNDRY COMPANY, LTD.

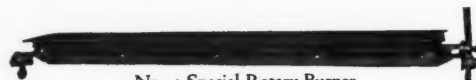
Toronto Montreal Winnipeg Regina



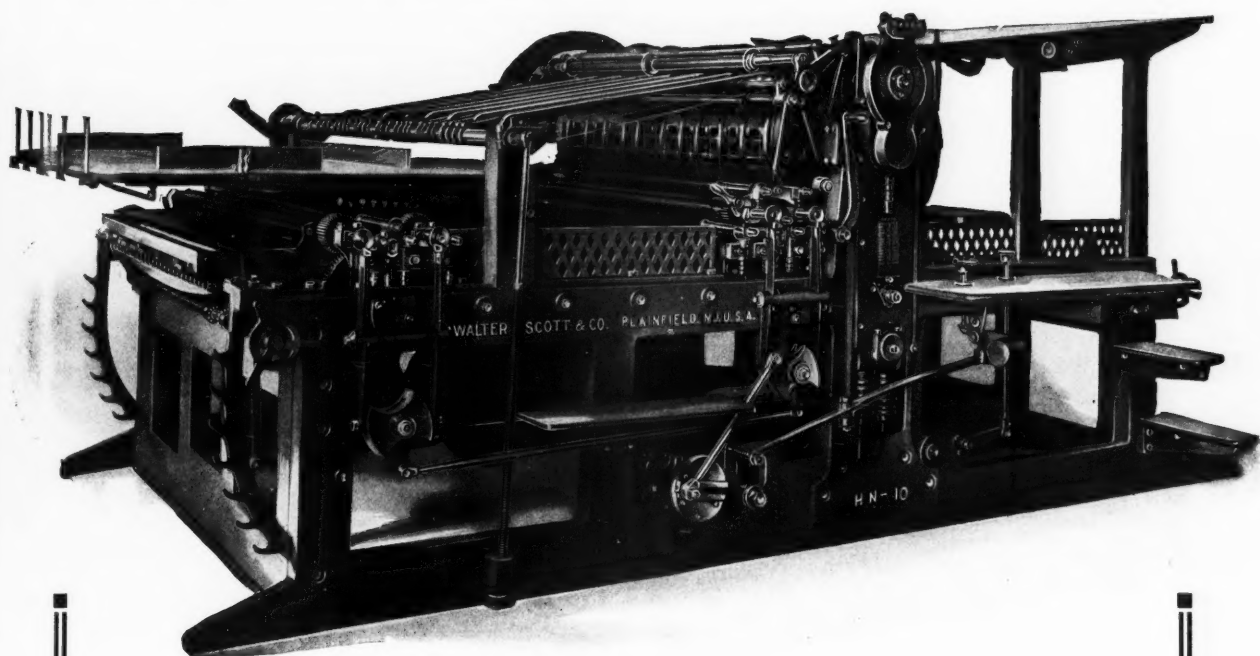
No. 2 Burner for Fly Delivery



No. 3 Overhead Burner



No. 4 Special Rotary Burner



The SCOTT

Direct-Drive Two-Revolution Press

With Four Form Rollers and Printed-Side-Up Delivery

This Four-Roller Two-Revolution Press has been installed in the plants of prominent concerns who make a specialty of high grade printing and each and every user declares that *The Scott Press* gives an even, unyielding impression, an unsurpassed ink distribution and registers to a hair.

Scott Two-Revolution Presses are built in many sizes and at the present time we have some machines on hand ready for immediate shipment, and if you contemplate installing additional equipment send for list of machines and prices of same.

We have also on hand a number of two-revolution presses of other manufacturers which are taking up valuable floor space in our factory and if you do not want to spend money for a new machine one of these presses might suit your requirements.

Send for List of New and Used Presses

WALTER SCOTT & COMPANY

Main Office and Factory:

PLAINFIELD, NEW JERSEY, U.S.A.

NEW YORK OFFICE: 1457 Broadway

CHICAGO OFFICE: Monadnock Block

A DIE FOR EVERY PURPOSE

Nelson Dies Are Unusual

both in their construction and performance. The punching members, after all, are the foundation of every punching equipment and the index to its earning capacity. Every Nelson die is built to the highest mechanical standard and warranted under an iron-clad Nelson guarantee which eliminates breakage, replacements, or inaccuracy of any kind.



The Nelson Punching Machine

From standpoint of design as well as construction is a high-class tool, capable of producing the most exacting results.

Descriptive Literature for the asking.

C.R.&W.A.NELSON

190 North State Street, Chicago, Ill.

NORMAN F. HALL CO.
San Francisco, Cal.

THOS. E. KENNEDY & CO.
Cincinnati, Ohio

CARL MACHINE CO.
Cleveland, Ohio

DES MOINES PRINTERS EX.
Des Moines, Iowa

ADZIT PRINTER'S SUPPLY CO.
Grand Rapids, Mich.

F. T. WIMBLE & CO., LTD.
Sydney, Australia

GILLQUIST & BERGSTROM
Stockholm, Sweden

PITTSBURGH TYPE FOUNDERS CO.
Pittsburgh, Pa.

BARNHART BROS. & SPINDLER BRANCH HOUSES

Chicago

Washington

Dallas

St. Louis

Omaha

St. Paul

Kansas City

Seattle



Hyatt Roller Bearing in Fly-Wheel

Powerful Worm Gear Drive

Diamond Power Paper Cutters

Meet every possible production requirement expected of a modern Power Paper Cutter and excel in Speed, Accuracy, Durability, Safety and unusual Convenience in Operating.

Made in Three Sizes, 30 Inches, 32 Inches and 34 Inches

DIAMOND POWER CUTTERS have the "double-shear" or dip cut, making the cut smoothly, quickly and without drawing the stock. No "stall" or spring on the heaviest cuts. Note the strong, unyielding one-piece base, the massive side frames and extra heavy and rigid knife-bar with its three adjusting screws. Has triple-split interlocking back gauge, coming close to extra long side gauges on both sides, and steel tape back gauge indicator which can be easily locked. Many other features that will appeal to you.

SEND FOR FULL PARTICULARS AND PRICES—SOLD AND GUARANTEED BY ALL DEALERS

**THE CHALLENGE
MACHINERY CO.**

**Challenge
Creations**
For Printers

HOME OFFICE AND FACTORY
Grand Haven, Mich., U. S. A.

CHICAGO
124 S. Wells Street

NEW YORK
71 West 23d Street

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

88-90 South 13th Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

40-42 Peters Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

1306-1308 Patterson Avenue

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

609-611 Chestnut Street

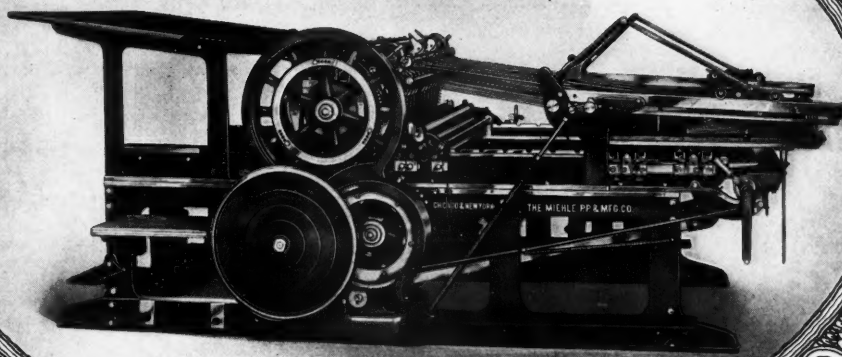
CLEVELAND, OHIO

1285 West Second Street

SPRINGFIELD, OHIO

Shuey Factories Building

The Miehle



SAVING POWER

GREAT power economy is one of the thoroughly demonstrated features of the Miehle.

This saving is constant; day after day, week after week, it accumulates, and, at the end of the year, it reaches a surprisingly large figure.

On any Miehle, this saving alone is more than sufficient to justify an original cost materially greater than that of any other machine.

And this is but one of the so called "little" economies in the operation of the Miehle.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: FOURTEENTH AND ROBEY STREETS, CHICAGO

Sales Offices in the United States:

CHICAGO, ILL.	1218 Monadnock Block	DALLAS, TEX.	411 Juanita Building
NEW YORK, N. Y.	2840 Woolworth Building	BOSTON, MASS.	176 Federal Street
PHILADELPHIA, PA.	Commonwealth Trust Building	SAN FRANCISCO, CAL.	401 Williams Building
ATLANTA, GA., Dodson Printers Supply Co.			

DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

Pressroom Profits

are derived from the money saved as well as from the money made in the operation of the presses. Whether type presses or offset, no presses built produce more work or better work than

The PREMIER

TWO-REVOLUTION 4-ROLLER PRESS

The WHITLOCK PONY

TWO-REVOLUTION 2-ROLLER PRESS

The POTTER OFFSET

The POTTER TIN PRINTING PRESS

■

Every mechanical device that makes for the production of work of the finest quality in the greatest quantity at the lowest operative cost is incorporated in these presses.

Every printer should know about them

PREMIER & POTTER PRINTING PRESS CO., Inc.

SUCCEEDING THE WHITLOCK AND POTTER COMPANIES

NEW YORK: 1102 AEOLIAN BLDG., 33 West 42d Street

CHICAGO: 506 FISHER BLDG., 343 S. Dearborn Street

BOSTON: 720 RICE BLDG., 10 High Street

PITTSBURGH: 1337 OLIVER BLDG., Smithfield and Oliver Streets

ATLANTA, GA.: MESSRS. J. H. SCHROETER & BRO., 133 Central Avenue

SAN FRANCISCO, CAL.: SHATTUCK & BICKFORD, INC., 345 Battery Street

CANADA WEST

Messrs. Manton Bros.

105 Elizabeth St., Toronto, Ont.

CANADA EAST

Geo. M. Stewart, Esq.

92 McGill St., Montreal, P. Q.

MARITIME PROVINCES

Printers' Supplies, Ltd.

27 Bedford Row, Halifax, N. S.

The Mill Price List



Velvo-Enamel.
Marquette Enamel.
Sterling Enamel.
Westmont Enamel.
Pinnacle Extra-strong
Embossing Enamel.
WHITE INDIA
Westvaco Ideal Litho
COATED ONE SIDE
Westvaco Super.
Westvaco M.F.
Westvaco Eggshell
Minerco Bond.
WHITE PINK BLUE CANARY GOLDENROD
Origa Writing.
WHITE CANARY
Westvaco Index Bristol
WHITE BUFF BLUE SALMON
Westvaco Post Card



THE West Virginia Pulp & Paper Company have succeeded in combining quality, uniformity, and volume of production in paper.

Samples of the Westvaco trade-marked brands itemized in the **Mill Price List** will be sent to any user for purposes of inspection.

The distributors listed on reverse side of this sheet, will supply sheets for dummies.



THE WEST VIRGINIA PULP & PAPER CO.

NEW YORK AND CHICAGO

THE West Virginia Pulp & Paper Company mark protects you on quality and uniformity. Every case is labeled with our guarantee mark. The following distributors are ready to serve you with samples. Be sure your name is on the mailing list of our nearest distributor so that you receive the **Mill Price List** monthly.



<i>Detroit</i> . . .	The Union Paper & Twine Co.	<i>Philadelphia</i> . . .	Lindsay Bros., Incorporated
<i>Cleveland</i> . . .	The Union Paper & Twine Co.	<i>Washington, D. C.</i> . . .	R. P. Andrews Paper Co.
<i>Cincinnati</i> . . .	The Chatfield & Woods Co.	<i>Norfolk, Va.</i> . . .	R. P. Andrews Paper Co.
<i>Pittsburgh</i> . . .	The Chatfield & Woods Co.	<i>York, Pa.</i> . . .	R. P. Andrews Paper Co.
<i>Boston</i>	The Arnold-Roberts Co.	<i>New York</i> . . .	West Virginia Pulp & Paper Co.
	<i>Chicago</i>		West Virginia Pulp & Paper Co.

This insert is not a sample of any of the papers advertised

You Can Increase Your Production

Present conditions, with an increased demand for printing, and a shortage of reliable labor, are causing no end of worry to printing establishments in every section.

It's difficult to obtain additional pressmen—and more difficult to obtain additional presses—but by equipping your presses with

Carmichael Relief Blankets

(PATENTED)

For Cylinders, Platens and All Hard Packing Presses

you can increase the productive capacity of your pressroom *immediately*, and at small cost.

Our new booklet explains how these blankets decrease makeready from one-third to one-half—enable makeready to permanently stay “put”—decrease wear on forms so as to enable many times the number of impressions to be obtained from the same form without changes to forms or makeready—and other valuable features, all of which will help you to increase your pressroom capacity without the slightest sacrifice in the quality of your productions.

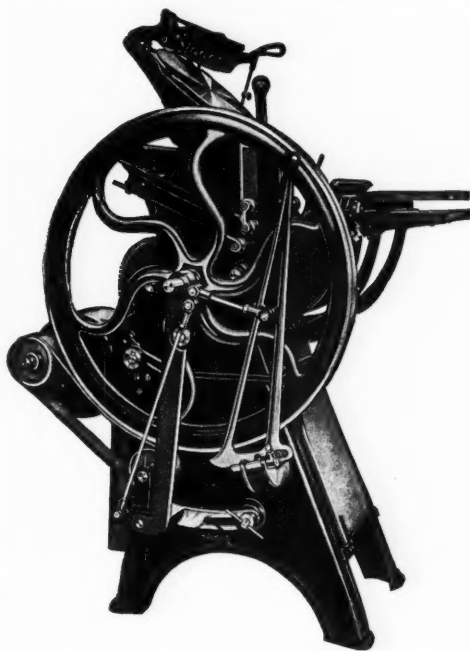
Patented, or heavy hand-cut overlays are absolutely not required, even for the very highest type of presswork. Blankets will not form a matrix regardless of the length of the run.

Write or wire for our new booklet. It contains names and addresses of printing plants near you who are already using our blankets.

Carmichael Blanket Co.
ATLANTA, GEORGIA

Branch Sales Office, 771 Mills Bldg., San Francisco

For the Small Work Economically and Quickly Done— THE PEARL PRESS



Six Strong Points of the Pearl Press

- 1. SPEED.**—not limited. Can be run by foot power 2,500 per hour, and fed easily. With electric or steam power applied this speed can be considerably exceeded on short runs.
- 2. Easy Operation.**—Being perfectly balanced and free from all superfluous iron the Pearl requires the minimum of power for operation. It is easy to “kick.” A splendid press for breaking in apprentices.
- 3. Durability.**—Will last a lifetime with proper care in oiling, and there can never be any lost motion to cause bad register or slurring. Cost of repairs very low.
- 4. Strength.**—It is amply strong for all classes of commercial work within the capacity of its chase and for small half-tone work.
- 5. Noiseless.**—Even at the highest attainable speed it is free from noise or jar. Can be run in an office building without disturbing the occupants.
- 6. Cost.**—There is no investment in the way of printing machinery that will pay better in any job-printing office than a Pearl Press, because of its small first cost, great producing capacity and immunity from breakages. The lowest priced power-press on the market.

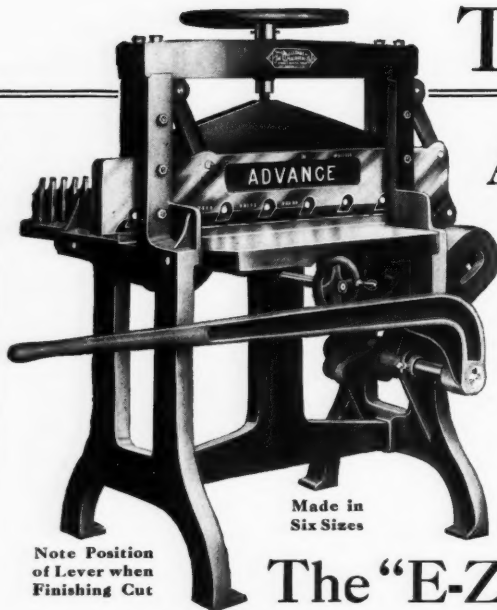
Golding Manufacturing Co.
Franklin, Massachusetts

Golding Jobbers, Paper-Cutters, Tools

FOR SALE BY THE
AMERICAN TYPE FOUNDERS CO.

Also Type Foundries and Dealers Generally

The Old Reliable



Note Position
of Lever when
Finishing Cut

Made in
Six Sizes

The "E-Z" Cutter

Advance Pony Cutters are thoroughly practical small cutters and do accurate and rapid work. Hundreds of printers use them for their small jobs to release the larger cutter for heavy, large work. They are also used in the supply departments of Railroads, Insurance Companies, Banks, Photo Studios, Public Service Corporations, etc.

SOLD AND GUARANTEED BY ALL SUPPLY DEALERS.

Advance Lever Cutter in the lead for over 30 years

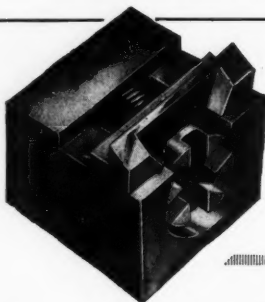
Made in Six Sizes, from the 16 and 19 inch Pony, with or without Iron Stand, to the sturdy 23 $\frac{1}{4}$, 26 $\frac{1}{4}$, 30 and 33 inch sizes as illustrated.

Powerful compound leverage; extra long, quickly adjusted interlocking back gauge; adjustable gibs in side frames; side gauges on both sides, both front and back; half-inch cutting stick with facilities for easy removal, are only a few features of the ADVANCE.



16 and 19 Inch
"Pony"

With or
without
Iron Stand



Challenge Plate-Mounting Equipment

has solved the plate-mounting problems of many perplexed printers, big and little, and is the equipment you will eventually adopt, whether you do specialty work, book and magazine work, catalogs, booklets, fine color and register work, labels or post-cards. Many of our plate equipments are explained in detail in our illustrated free booklet:

"Challenge Plate-Mounting Equipment"

WRITE US OR ANY DEALER IN PRINTERS' SUPPLIES

Just Put It Up to Us Don't Say: "It Can't Be Done"

The "Expansion" Plate-Mounting System
For Register and Book Work

The "Simplex" Block System
For Book and Magazine Work

Wilson Adjustable Patent Iron Blocks
For Catalog and One-Color Work

The "Challenge" Post-Card Blocks
Designed Especially for this Work

Challenge Four-Section Register Blocks
With Built-in Art Register Hooks

Challenge Electrotpe and Stereotype Blocks
The Popular and Best One-Piece Block

Challenge Cast Iron Bases for Newspapers
Made in all standard Column Sizes

Challenge Cast Iron Stereotype Bases
In Labor-Saving Fonts

Special Blocks for Special Uses Made to Order

**THE CHALLENGE
MACHINERY CO.**

**Challenge
creations**
for
Printers

HOME OFFICE AND FACTORY
Grand Haven, Mich., U. S. A.

CHICAGO
124 S. Wells Street

NEW YORK
71 West 23d Street

HAMILTON EQUIPMENT

WOOD AND STEEL

*For Nearly Forty Years the Standard In Every
Department of the Printing Plant*

While material and workmanship are important factors—jealously guarded to keep them on a high plane—of equal or greater importance are the features of time and space saving that are worked into every piece. If you are crowded or you feel or know that your plant is not producing what it should per dollar of pay roll—it will pay you to investigate Hamilton equipment.

*Full information sent promptly
on request.*

The Hamilton Manufacturing Co.

*Hamilton Equipments are Carried in Stock and Sold by all Prominent
Typefounders and Dealers Everywhere.*

Main Office and Factories, TWO RIVERS, WIS. Eastern Office and Warehouse, RAHWAY, N. J.

FOR PROMPT SERVICE

PRINTING MACHINERY AND SUPPLIES

Carried in Stock for Immediate Shipment by all Selling
Houses of the AMERICAN TYPE FOUNDERS COMPANY

"AMERICAN TYPE THE BEST IN ANY CASE"

THE NEWEST LINE

**HAMILTON STEEL EQUIPMENTS FOR
PRINTING PLANTS**

ARE TIMESAVERS

American Type Founders Co.

LOCATION OF SELLING HOUSES

BOSTON	RICHMOND	CLEVELAND	ST. LOUIS	LOS ANGELES
NEW YORK	ATLANTA	DETROIT	MINNEAPOLIS	SAN FRANCISCO
PHILADELPHIA	BUFFALO	CHICAGO	KANSAS CITY	PORTLAND
BALTIMORE	PITTSBURGH	CINCINNATI	DENVER	SPOKANE
	MILWAUKEE	WINNIPEG		

Chandler & Price Presses
Paper Cutters
Hartford & National Presses
Boston Wire Stitchers
Boston Staple Binders
Portland Multiple Punches
Golding Machinery
Hamilton Wood Goods
Challenge Mach'y Co. Products
Lee Two-Revolution Press
Type, Borders & Ornaments
Metal Leads & Slugs
Brass Rule & Metal Furniture
Numbering Machines
Angle Ink Knives
American Plate Brushes
Stapleset Benzine & Lye Brushes
Galleys, Brass and Steel
Run-Easy Tape Couplers

You Get Dependable Machinery When You Buy Monitors

MONITOR MACHINERY

Wire Stitchers
All Sizes

Perforators
Various Sizes and Styles

Punching Machines
Multiplex and Duplex

Numbering and Paging

Creasing and Scoring

Embossers

MONITOR MACHINES are built to endure. Designed right, built from the best material and with the highest grade of workmanship, they can always be depended upon to produce the work most efficiently.

Changing design shows uncertain standards—the change is usually made to bring about a quick, productive selling campaign or to produce something at low manufacturing cost without any regard to durability. When quality is secondary, up-keep is high, efficiency low and resale almost impossible.

MONITOR MACHINERY

**Delivers more work; loses less time through breakdowns;
costs less to operate and maintain; lasts longer, depre-
ciates less and commands a higher trade and resale value.**

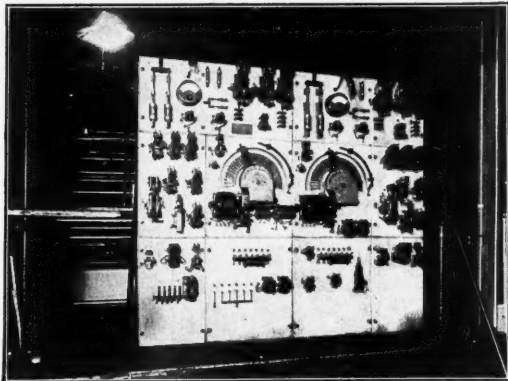
LATHAM MACHINERY COMPANY

NEW YORK

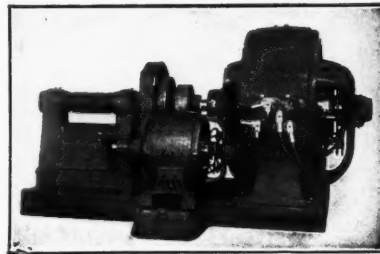
CHICAGO

BOSTON

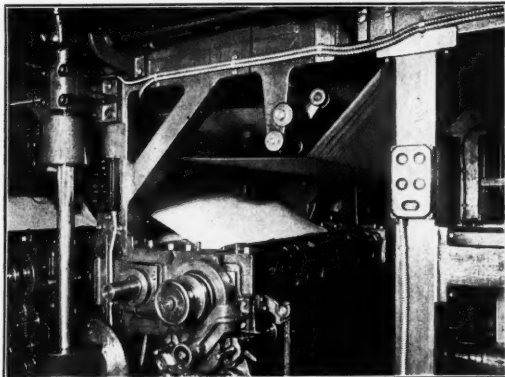
Sprague Electric Control System and Motor Drives for Newspaper Presses



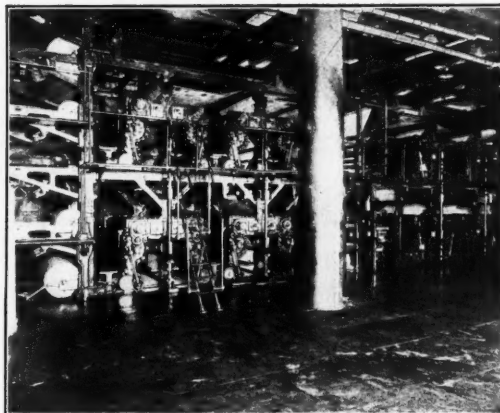
Control for 2 - 100 H. P. Double Motor Drives



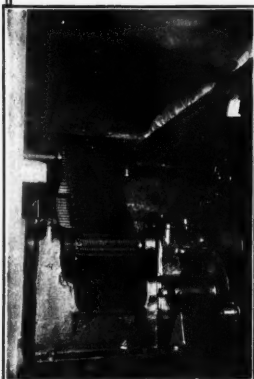
Double Motor Driving Equipment



Showing Control Stations on Press Frame



Double Octuple High Speed Press, one of the Largest in the world, operated by Sprague Electric System



Showing Silent Chain Drive

All elements designed, built and tested in one Factory, the best equipped of its kind and one of the largest in the State of New Jersey.



Main Offices
527 W. 34th St. New York

SPRAGUE ELECTRIC WORKS
Of General Electric Company
PIONEERS OF THE INDUSTRY



Branch Offices
in Principal Cities

What You Sell

After all

What does your customer

See of all the

Skill, time, labor and capital that

Added to the raw paper make

Your finished product?

Only the Ink

Let him see the best there is

Sigmund Ullman Company

Remember

this sign—

*It's the Trade Mark
of the*

MEISEL PRESS

*Economical
Profitable
Durable*

**MEISEL PRESS
MFG. COMPANY**

946 Dorchester Ave.
BOSTON, MASS.



Trade Mark Registered, U. S. Patent Office.

Motors and Control

*for Stitchers, Typesetters,
Cutters, Etc.*

Westinghouse-Cline Motors and Controllers in your printing plant mean

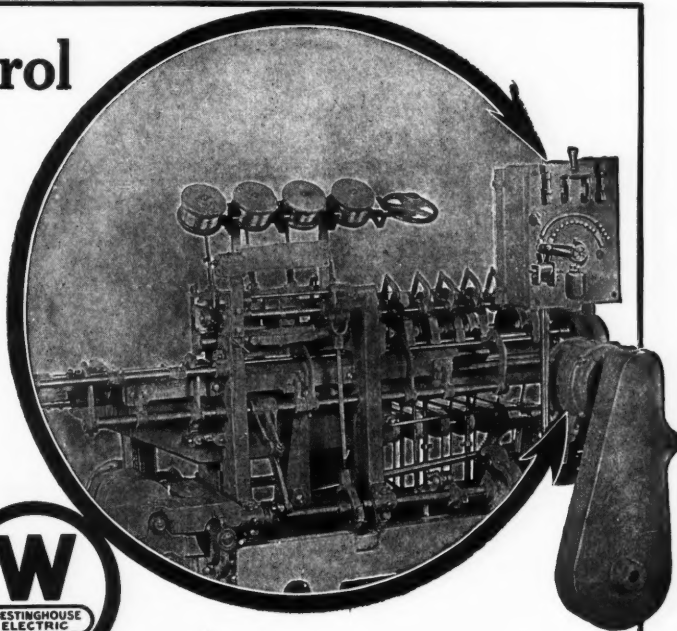
Maximum number of impressions per hour. Quality of work improved. Power expense reduced. Number of shut-downs reduced. Cost of handling stock reduced. Floor space used more economically.

These and other advantages obtained by Westinghouse-Cline motor drive and control are daily making permanent customers because they materially increase net profits.

*For additional information write our
nearest district office.*

WESTINGHOUSE ELECTRIC & MFG. CO.
East Pittsburgh, Pa.

Sales Offices in all Large American Cities.



Westinghouse

Please Mention THE INLAND PRINTER When Writing to Advertisers.

DISPLAY COMPOSITION CABINET K-247

A Moderate-Priced Cabinet

K-247 Composition cabinet contains 50 full size, regular depth California Job cases with routed label holders. Four-inch projecting fronts. Case side has full-length bank convenient for quarter cases, galleys, copy, etc. Back and ends full paneled. If desired, 44 extra-depth cases can be substituted for the 50 regular depth. Floor space, 22x70 inches.

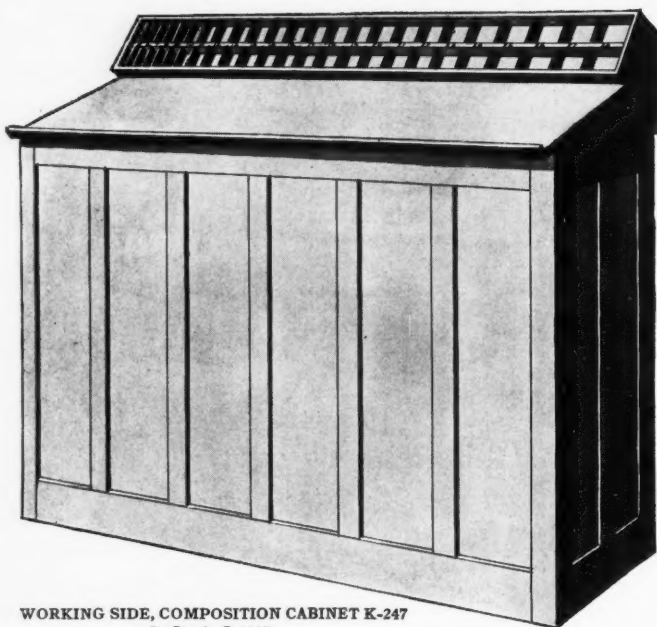


CASE SIDE—COMPOSITION CABINET—K-247
In Steel—S-4117

Fifty Type Cases

Floor Space Only 22x70 Inches

An Excellent Cabinet for Limited Working Space



WORKING SIDE, COMPOSITION CABINET K-247
In Steel—S-4117

Working Side of Composition Cabinet K-247

Has working bank 16 $\frac{3}{4}$ x72 inches, will take two full size cases. Full length, double depth lead and slug case, to hold lengths 4 to 28 ems, with metal number plates. Paneled ends and back. Finished in antique oak or dark olive green gloss enamel.

*This Cabinet is a
Real Space Saver*

KRAMER WOODWORKING CO.

FOURTH AND LEHIGH AVENUE

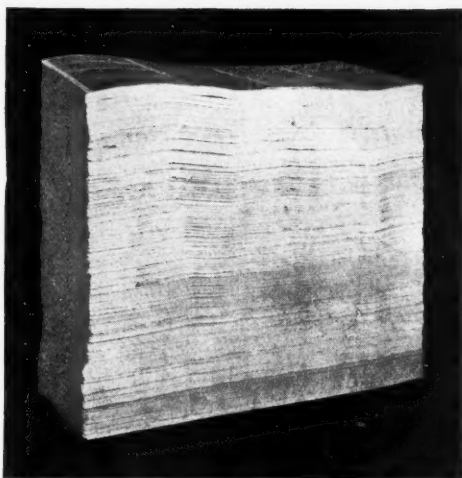
CONTINUOUSLY
SINCE 1797

PHILADELPHIA, PENNSYLVANIA

CHAPMAN ELECTRIC NEUTRALIZER

Makes Presses
Deliver Light Paper

Like this:—



Instead of like this:—



Send today for copy of "Facts"

**UNITED PRINTING
MACHINERY CO.**

38 Park Row, New York
604 Fisher Building, Chicago
220 Devonshire Street, Boston



**Ask the Salesmen
Who Call on You**

IT does not make any difference what they sell—ink, paper, machinery, specialties, plates, ready-prints, or any of the thousand and one things you need—ask them what printers in all parts of the country are saying about

**FRANKLIN
PRINTING
PRICE LIST**

(Based on Nation-wide
Costs of Production)

Not a salesman but what some customer of his is using this Price List, and he knows what that customer has to say about it, and he will be glad to tell you. He knows that the users are boosters, and have only words of praise for it—one-man print shops to some of the largest in the country, as well as country printing offices.

Perhaps he will take your
order for the Price List,
if you wish it.

If there is no salesman handy, write at once for

**SELLING PRINTING
FROM A PRICE LIST**

and more information about Franklin Printing Price List, and extracts from a few of the thousands of letters of approval.

**Porte Publishing
Company**

221 ATLAS BLOCK SALT LAKE CITY, UTAH

R.T. PORTE, President

“Born Without a Curl”

Ideal Guaranteed Flat Gummed Papers

Remember the Name.



Insist on this Label.

Absolutely flat before, during and after printing.

Send for sample sheets

IDEAL COATED PAPER COMPANY

Mills and Main Office, BROOKFIELD, MASS.

NEW YORK

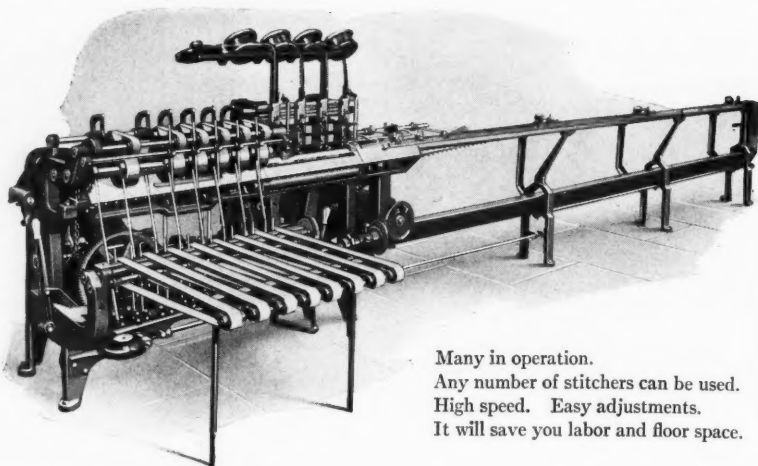
CINCINNATI

CHICAGO

CHRISTENSEN'S *Latest Type*

Stitcher-Feeding Machine

Do not confuse this machine with our former machines as this is a new design.



Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

THE CHRISTENSEN MACHINE COMPANY

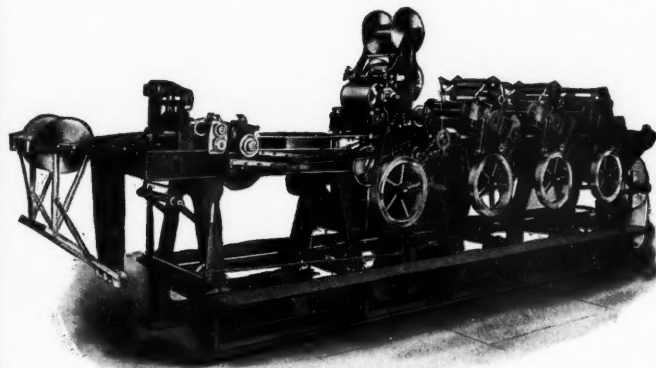
RACINE, WISCONSIN

GEO. R. SWART & CO., Eastern Agents, Marbridge Building, New York City.
TORONTO TYPE FOUNDRY CO., Ltd., Canadian Agents,
Toronto, Canada.

CANADIAN-AMERICAN MACHINERY CO.,
8 Bouverie St., London, E. C.

New Era Multi-Process Press

**This is the Era of Specialists
This is the Press for Specialties**



This press has standard sections to print three colors on the face and one on the back of the stock, and slitters, punch head and rewind.

5,000—8,000 IMPRESSIONS PER HOUR

**Can Be Assembled to Print in ANY
NUMBER of COLORS on ONE or BOTH
SIDES of stock**

Uses Flat Plates or Type

Automatic Roll Feed

Rigid Impression Easy Make-Ready

Splendid Distribution

**Attachments to Punch, Perforate, Cut to
Size and a Great Variety of
Other Operations**

**ONCE THROUGH THE PRESS
COMPLETES JOB**

**Prompt Deliveries of Work Mean
Pleased Customers**

Ask us what we can do for you along the line that you are considering specializing in, sending samples to show the operations so that we can quote you on a suitable Multi-Operation Press for your work.

Built by The Regina Company *Manufacturers of High-Grade Specialties*
217 Marbridge Building, 47 West Thirty-Fourth Street, New York City

NATIONAL Modern Accounting Forms are a great assistance in keeping specialized business records. Many of these forms have been especially prepared for the National Line by expert accountants. The sheets are punched to fit regular sized Post Binders.

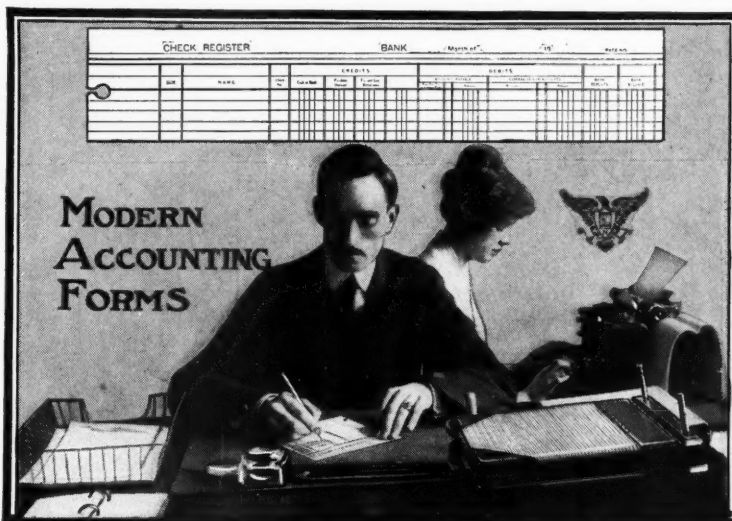
Modern Accounting Forms are time and labor savers,

and supply most of the headings necessary for high grade accounting. In buying Blank Books or Loose Leaf Devices always ask for "National" and identify them by the Eagle Trade Mark.

Send for free copy of "GOOD RULES FOR BOOKKEEPERS."

NATIONAL BLANK BOOK COMPANY

30 RIVERSIDE, HOLYOKE, MASS.





COLLINS OAK LEAF BRANDS

ULTRAFINE COATING INCREASES THE PRODUCTIVE HOURS OF YOUR PRESS

A BROAD STATEMENT to make, but it has a foundation in fact, for it has been demonstrated by the most progressive printers of this country that *Oak Leaf Ultrafine Coated Cardboard*, when used for the purposes it is intended, means greater production in the pressroom and, therefore, *greater profit for the printer.*

MAKE-READY TIME IS MINIMIZED because every sheet is absolutely uniform in thickness, surface and weight.

COLOR IS QUICKLY OBTAINED because Oak Leaf Ultrafine coating is semi-waterproof with the proper toughness and finish to take perfectly half-tone, process and letterpress inks of standard manufacture. No doctoring of special inks required.

PRESSES CAN BE SPEEDED UP because every sheet lies perfectly flat and is free from warps, due to careful pasting, thorough seasoning and proper calendering.

In the course of sixty years of continuous endeavor, one problem after another has been solved in the art of cardboard coating. Guesswork and chance have been eliminated and definite results are always possible.

The country-wide demand for *Oak Leaf Brand Coated Cardboard* has increased steadily because a printer's profits increase in ratio to the amount of Ultrafine Coating he buys.

SOLD UNDER THE BRAND NAME

OAK LEAF

Ultrafine White and Tinted Translucent
Ultrafine Folding and Embossing Translucent
Ultrafine Post Card Stock
Ultrafine Litho Coated Blanks
Velumet Coated Cover
Castilian Coated Cover

Reliable Litho Blank
Commercial Translucent
Oak Leaf Tough Check
Oak Leaf Railroads
Oak Leaf Folding Satin
Duotone Translucent

"The Best in Cardboard Since 1857"

A. M. COLLINS MANUFACTURING CO.
PHILADELPHIA, U.S.A.



COLLINS OAK LEAF DEALERS

EIGHTY DEALERS IN THE UNITED STATES CARRY OAK LEAF QUALITY CARDBOARD AND COVER LINES BECAUSE THEY ARE STANDARD AND GIVE UNIVERSAL SATISFACTION :: MAKE THE ACQUAINTANCE OF YOUR NEAREST OAK LEAF DEALER :: HE IS WORTH WHILE

ALBANY, N. Y.
Hudson Valley Paper Co.

ATLANTA, GA.
*The Whitaker Paper Co.

BALTIMORE, MD.
*Henry D. Mentzel & Co.
*The Whitaker Paper Co.

BOSTON, MASS.
*The Whitaker Paper Co.
The A. Storrs & Bement Co.
Cook-Vivian Co.
Stone & Andrew, Inc.
The Arnold-Roberts Paper Co.
John Carter Co., Inc.

BRIDGEPORT, CONN.
*The Phelps & Lasher Paper Co.

BUFFALO, N. Y.
*The Alling & Cory Co.

CHICAGO, ILL.
*Chicago Paper Co.
Berkshire Company
Empire Paper Co.
Knox & Wolcott Paper Co.
Messinger Paper Co.
Midland Paper Co.
Parker-Thomas & Tucker Paper Co.

CINCINNATI, OHIO
*The Whitaker Paper Co.

CLEVELAND, OHIO
*The Central Ohio Paper Co.

COLUMBUS, OHIO
*The Central Ohio Paper Co.

DETROIT, MICH.
*The Union Paper & Twine Co.
*The Whitaker Paper Co.

HAGERSTOWN, MD.
Antietam Paper Co., Inc.

HARRISBURG, PA.
Donaldson Paper Co.

HARTFORD, CONN.
Rourke-Eno Paper Co.

INDIANAPOLIS, IND.
*C. P. Lesh Paper Co.
*The Whitaker Paper Co.

*Agents for "Oak Leaf Coated Covers." Watch for announcement of the new lines to be featured during 1920

JACKSONVILLE, FLA.
Antietam Paper Co., Inc.
KANSAS CITY, MO.
Kansas City Paper House

LINCOLN, NEB.
Lincoln Paper Co.

LOS ANGELES, CAL.
*Zellerbach Paper Co.

LOUISVILLE, KY.
Louisville Paper Co., Inc.

LYNCHBURG, VA.
Caskie-Dillard Co., Inc.

MILWAUKEE, WIS.
*The W. F. Nackie Paper Co.

MINNEAPOLIS, MINN.
*The John Leslie Paper Co.

NEW ORLEANS, LA.
*E. C. Palmer & Co., Ltd.

NEWARK, N. J.
*J. E. Linde Paper Co.

NEW YORK CITY, N. Y.
Jay H. Albere
American Paper Mills Corp.
Alexander-Holden Paper Co., Inc.
Beekman Paper & Card Co., Inc.
Forest Paper Co., Inc.
Joseph I. Grady, Inc.
Harlem Card & Paper Co.
Holden & Hawley, Inc.
C. B. Hewitt & Bros., Inc.
Junger Paper Co.

*J. E. Linde Paper Co.
Manhattan Card & Paper Co.
Richter Card & Paper Co.
Royal Card & Paper Co.
M & F. Schlosser
W.G. Willmann Paper Co., Inc.

NEW HAVEN, CONN.
*New Haven Paper Co., Inc.

NORFOLK, VA.
R. P. Andrews Paper Co.

OAKLAND, CAL.
*Zellerbach Paper Co.

OMAHA, NEB.
Carpenter Paper Co.
*Western Paper Co.

PHILADELPHIA, PA.
Charles Beck Co.
A. S. Datz & Son
Garrett-Buchanan Co.
*A. Hartung & Co.
*D. L. Ward Co.

PITTSBURGH, PA.
*The Alling & Cory Co.

PORTLAND, ORE.
*Pacific Paper Co.

PROVIDENCE, R. I.
R. L. Greene Paper Co.

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ST. LOUIS, MO.
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ST. PAUL, MINN.
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SALT LAKE CITY, UTAH
*Western Newspaper Union

SAN FRANCISCO, CAL.
*Zellerbach Paper Co.

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SPRINGFIELD, MASS.
*The Paper House of New England

TOLEDO, OHIO
*The Central Ohio Paper Co.

TROY, N. Y.
Troy Paper Co.

WASHINGTON, D. C.
R. P. Andrews Paper Co.

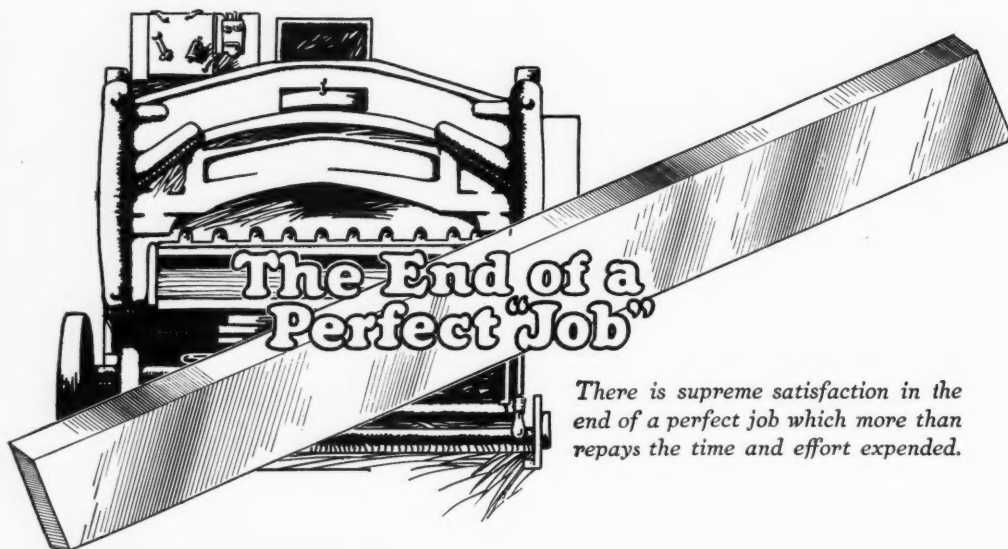
YORK, PA.
R. P. Andrews Paper Co.

WINNIPEG, CANADA
John Martin Paper Co., Ltd.

All that you need to be sure of in buying coated cardboard or cover stock is that it bears the brand of the Collins Oak Leaf

A. M. COLLINS MANUFACTURING CO.
PHILADELPHIA, U. S. A.





There is supreme satisfaction in the end of a perfect job which more than repays the time and effort expended.

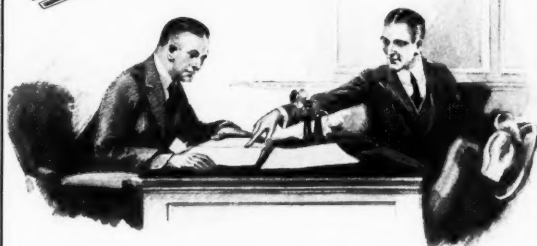
DOWD of Beloit will supply the knife to insure a perfect finish to a well handled job. Keen cutting edges are indispensable to the printer in securing clean cut, creditable results. Dowd knives have keen edges—cut clean and the results satisfy.

Seventy-three years of progressive improvement back up the quality of Dowd knives. They are good because made good. They cut clean and the edge lasts.

*Printers—specify Dowd knives for your paper cutting machines. There is a knife for every one.
Write Dowd of Beloit.*

R.J. Dowd Knife Works
Makers of better cutting knives since 1847
Beloit, Wis.

Foldwell
TRADE MARK



“Just See How It Holds at the Stitches”

“When that catalog was planned we took into account what many advertisers overlook—the strain on the center page fold. Foldwell was chosen to withstand that strain. Examine it. Not a sign of a crack there—nor on the cover.

“Open and close it all you please. The strain will not loosen the cover *and no pages will fall out.* The stitches will bend before the paper breaks between the holes.”

The printer's confidence in Foldwell is well placed. For Foldwell's rag base and extra strong fibres insure it against cracking or breaking

By using Foldwell in your catalogs you too can be certain that your sales messages and illustrations will do every bit of work you intend them to do. For Foldwell catalogs, though severely handled and repeatedly thumbed back and forth, always come up smiling.

Our booklet, “The High Cost of Taking a Chance,” on request.

Chicago Paper Company, Manufacturers
911 South Wells Street, Chicago, Ill.

NATIONALLY DISTRIBUTED BY

Lasher & Lathrop, Inc.,
29-33 Lafayette St., New York
City

Whitehead & Alliger Co.,
8 Thomas St., New York City

John Carter & Company, Inc.,
100 Federal St., Boston, Mass.

Ailing & Cory, Rochester, N. Y.

Ailing & Cory, Buffalo, N. Y.

Ailing & Cory, Pittsburgh, Pa.

D. L. Ward & Co.,
28 S. Sixth St., Philadelphia, Pa.

Phelps & Lasher, Bridgeport, Conn.

McClellan Paper Company,
700 S. Fourth St., Minneapolis,
Minn.

McClellan Paper Company,
Duluth, Minn.

Acme Paper Company,
115 S. Eighth St., St. Louis, Mo.

Carpenter Paper Company,
106 Seventh St. Viaduct,
Des Moines, Iowa

Cincinnati Cordage & Paper Co.,
Cincinnati, Ohio

Spokane Paper & Stationery Co.,
Spokane, Washington

Tacoma Paper & Stationery Co.,
Tacoma, Washington

Carpenter Paper Company,
Ninth and Harney Sts., Omaha,
Neb.

Kansas City Paper House,
Kansas City, Mo.

Carpenter Paper Company,
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Utah

Commerce Paper Co., Toledo, Ohio

Commerce Paper Company,
Columbus, Ohio

St. Paul Paper Co., St. Paul, Minn.

Allman-Christiansen Paper Co.,
131 Mich. St., Milwaukee, Wis.

Cincinnati Cordage & Paper Co.,
535 E. Third St., Dayton, Ohio

John Martin Paper Co., Ltd.,
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Chope Stevens Paper Co.,
Detroit, Mich.

Blake, Moffitt & Towne,
242 S. Los Angeles St., Los
Angeles, Cal.

Blake, Moffitt & Towne,
45 First St., San Francisco, Cal.

Blake, McFall Company,
Portland, Oregon

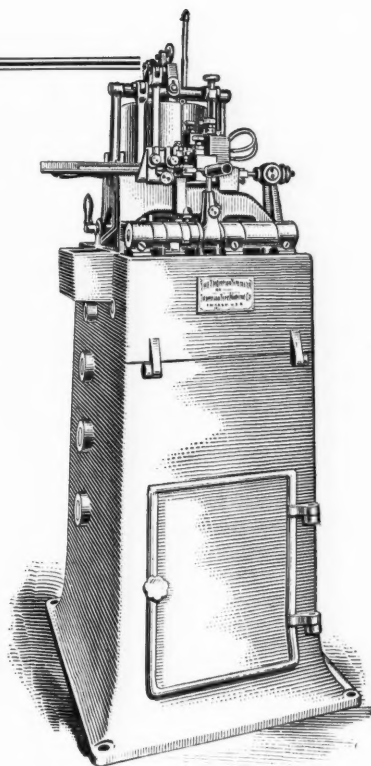
American Paper Company,
Seattle, Wash.

Type 5-Point to
48-Point

Quads and Spaces
5-Point to
48-Point

Leads, Slugs and
Rules 2-Point to
18-Point and
any length

Only Type Caster
using both
Linotype and
Intertype
matrices



*Have
You
Installed
the*

Thompson Non-Distribution System

?

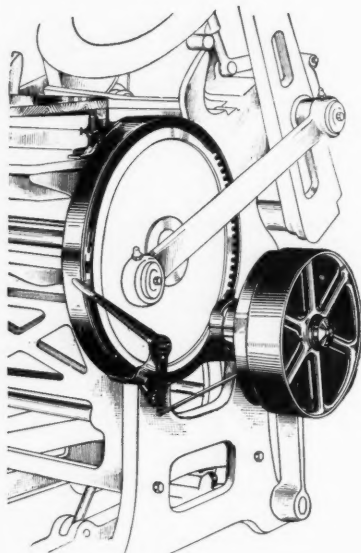
THE Thompson Type,
Lead and Rule Caster
in your plant will help to
eliminate much of the non-
productive time in your
composing-room and also
in your pressroom.

Keep pace with the
demands for speed and
quality, and meet com-
petition with the Thomp-
son. Raise your standard
of quality by giving
your customers new type
for every job. With the
Thompson in your plant
on non-distribution there
is no lost motion and you
can sell more hours of the
time you are paying for
than you can by any
other method.

**Thompson Type Machine
Company**

223 West Erie Street, Chicago, Ill.

HORTON (FOUR- IN-ONE) Variable Speed Pulleys



Model "R" Attached to
C. & P. Jobber.

Used and Endorsed by the Leading
Printing Concerns in North and
South America and Europe

A practical efficiency creator embodying
Four distinct and individual valuable features:

- (1) A Variable Speed Friction Pulley
- (2) A Clutch
- (3) A Shock Absorber and Preventer
- (4) A Brake

Write us or your dealer

Horton Manufacturing Company

3008-3018 University Ave., S. E., Minneapolis, Minn.

What Tabbing Compound Permits This? *Only* NUREX!

PATENT PENDING

Many advantages accrue to the printer through the quality of this new padding compound which permits of such rough handling of a tab after the compound has dried as is here illustrated.

Forms printed in gangs may be assembled and *tabbed in gangs* also, for NUREX will not crack under the cutter nor penetrate the stock.

Consider for a moment the opportunities for time-saving and money-saving afforded by this one feature alone. It is not possible with glue or other compounds made for tabbing. *NUREX easily saves 50% of labor in tabbing.* Two coats can be applied, cut in gangs and wrapped for delivery in thirty minutes.

A further advantage—NUREX requires no heating!

It is always ready to use and works the same in any climate. When "set" it never becomes sticky in damp weather or brittle in dry weather. Stop experimenting with inferior tabbing compounds. Each day you are without NUREX represents loss of satisfaction and profits. Order from your supply house, but do not accept substitutes.

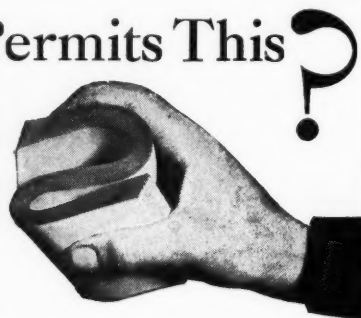


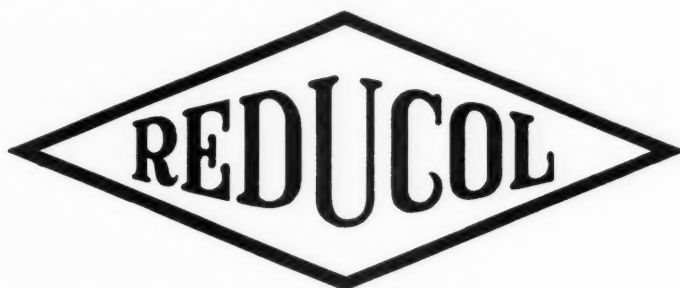
Order a trial gallon today, and when used up you will be
convinced that the only tabbing compound is NUREX.

Trade supplied through distributors only.

THE LEE HARDWARE COMPANY
SALINA, KANSAS

Copyright, 1920, by The Lee Hardware Co.





Puts Your Ink in Proper Condition For the varied grades of paper and climatic condition.

Reducol will give you better distribution, which means increased impressions.
It helps to break the pigment, thereby giving you greater covering properties.
Assists in preventing offset and makes slip-sheeting practically unnecessary.
Eliminates much washing up during run and preserves the rollers.
It saves from 10 to 25 per cent on your ink bills.

Send for a trial order, subject to your approval.

INDIANA CHEMICAL & MFG. COMPANY, Indianapolis, Ind.

23-25 East 26th Street, New York City :: 608 South Dearborn Street, Chicago

PACIFIC COAST AGENTS: GEO. RUSSELL REED CO.
San Francisco, Seattle, Portland

CANADIAN AGENTS: MANTON BROTHERS
Toronto, Montreal, Winnipeg

Why NOT Help Your Salesmen Get Some New Accounts?

New accounts mean new business—more profits—the goal you are striving to reach.
Perhaps right now your salesmen have several promising prospects with whom they are trying to close.

Let's Give Them a *Competitive Advantage*

Install the Matrix Ruled Form and Tabular System, which is getting the business for scores of the best printers today. Factories, banks, wholesale houses, in fact all lines of business, use blank forms, manifold forms and cost sheets, ordered in large quantities.

If you have an intertype or linotype equipped with the Matrix Ruled Form and Tabular System you are well prepared to handle this class of work.

You can figure blank work 25 per cent lower and still make more money than your competitor who hasn't this labor-saving system.

If you give your customer good service on blank work the rest is easy. You've gained a foothold.

Let Us Show You How You Can Cash in on This Opportunity

The coupon is for that purpose. Use it—right now.

Matrix Ruled Form & Tabular Co.

Touraine Building, Fort Worth, Texas

Matrix Ruled Form & Tabular Co. Touraine Bldg., Ft. Worth, Texas

Gentlemen—Enclosed find a few samples of blank and tabular work. Show us how we can save money on the composition of each individual job, setting it on the machine. Tell us *why* and *how* your system is superior to others.

Firm name.....by.....

Address

Town.....State.....

Kind of Machines.....Intertypes.....Linotypes

We're Busy!

So are you, or we wouldn't be quite so.

Printers, Photo-Engravers, Electrotypers, Stereotypers, are on our books and of course everybody wants his first, but—

Does anything to the right interest you? The sooner you tell us, the sooner you'll be first.

Write us—for Wesel Service is at your service in any way we can serve you.

Our Western Representatives are advised from the Home Office.



F. Wesel Mfg. Co.

Home Office:
72-80 Cranberry Street
Brooklyn, New York

Some Wesel Products

THE WESEL FINAL SYSTEM OF BASES AND HOOKS for holding printing-plates on printing-presses. The really best method extant.

ELECTRIC PROOF-PRESSES for clear proofs and quick action, other styles also.

ELECTRIC-WELDED CHASES, original with Wesel and never surpassed for accuracy and strength.

GALLEYS, BRASS RULE in its variety, and the numerous other miscellany for the *Printing-Plant Equipment*.

LENSES, PRISMS, CAMERAS, STANDS, ETCHING OUTFITS.

BALL-BEARING ROUTERS for flat or curved work and combined.

AUTOMATIC DRILLING AND NAILING MACHINES.

WESEL WASHINGTON HAND-PRESSES and the other needfuls for the *Photo-Engraver*.

HYDRAULIC PRESSES for lead, wax, or combined processes, 2,000 tons and smaller.

CASE-MAKING REQUISITES, DEPOSITING EQUIPMENTS complete in every detail.

WESEL WATER-COOLED BACKING-UP APPARATUS.

SHAVERS, TRIMMERS, BEVELERS, SAWS and all other necessities for the *Electrotype Foundry*.

MATRIX-MAKING MACHINERY for wet or dry processes.

PNEUMATIC DRYING TABLES, singly or in multiple, making uniform, sharp, clean-cut mats.

FURNACES, FLAT AND CURVED AUTO-LOCKING CASTING-BOXES, TAIL-CUTTERS, SHAVING-MACHINES and other accessories that go to make complete installations for the largest Newspaper, and for Job *Stereotype Foundries*.

When writing, kindly mention this advertisement.

The Production of Good Printing

"Of all the materials entering into The Production of Good Printing, none is more important than Ink," says Francis L. Burt in *The Inland Printer*.

All the materials entering into the composition of our inks are carefully tested in our up-to-date laboratories and after the ink is manufactured it is tried out on our battery of printing presses.

Sinclair and Valentine Co.

The intricate processes of making black and colored Inks, varnishes and dry colors for all purposes are carried on in our up-to-date factories in New York, New Jersey and Canada.

**LINCOLN HALF-TONE BLACK THE BEST MADE
ST. PATRICK'S DAY GREENS FOR USE ANY DAY**

OFFICES:

NEW YORK, 506-511 West 129th Street
CHICAGO, 718 South Clark Street
ST. LOUIS, 320 Locust Street
CLEVELAND, 321 Frankfort Avenue
DETROIT, 184 Gladstone Avenue
BOSTON, 516 Atlantic Avenue

BALTIMORE, 312 North Holliday Street
ALBANY, N. Y., 184 Warren Street
BUFFALO, College Hill, Snyder
MONTREAL, 46 Alexander Street
TORONTO, 233 Richmond Street
WINNIPEG, 173 McDermott Ave.

Curtis Publishing Co.

Chose

The Monitor System

When master printers, such as the Curtis Company, Crowell Publishing Company, the New York American, New Orleans Picayune, Philadelphia Public Ledger and many large job plants invest in the same kind of equipment there's a reason. When they installed the Monitor System of speed control there were several reasons:

**Instantaneous Control Precision
Simplicity Safety Economy**

"Just Press a Button"

For the big sextuple rotary or the smallest job press, A. C. or D. C., there is a Monitor automatic control which just suits. Let us help you select the proper type for your plant. Ask for details.

Monitor Controller Company

New York
Chicago
Buffalo
Detroit
Pittsburgh

Baltimore, Md.

Boston
Philadelphia
Cincinnati
St. Louis
Minneapolis

N-O-S Compound does away with the necessity of slip-sheeting. Why not try it?

JAENECKE-AULT COMPANY

CHAS. H. AULT, PRESIDENT & TREASURER

THE FOLLOWING FROM A LETTER JUST RECEIVED IS SELF-EXPLANATORY:

"I AM A PRESSMAN OF MANY YEARS' EXPERIENCE AND HAVE TO SAY THAT YOUR ORIGINAL NUBIAN BLACK NO. 6729 IS THE BEST ALL AROUND BLACK INK I HAVE EVER FOUND. IT WORKS FINE ON BOND PAPER, DOES NOT SKIN IN THE CAN, AND REDUCES WASH-UPS TO TWO A WEEK—WEDNESDAY AND SATURDAY. WORKS GOOD ON MILLERS AS IT DOES NOT PULL TOO MUCH AND AT THE SAME TIME IT COVERS FINE. WHY DON'T YOU ADVERTISE THESE FEATURES IN THE TRADE PAPERS AS IT SURE WOULD BOOST THE SALES? I KNOW THESE CLAIMS TO BE CORRECT AS I HAVE USED IT FOR THE PAST FIVE YEARS. J. O. REAVIS, SAN ANTONIO, TEX."

MANUFACTURERS OF FINE PRINTING & LITHOGRAPHIC INKS



FACTORY & EXECUTIVE OFFICES, NEWARK, N.J.

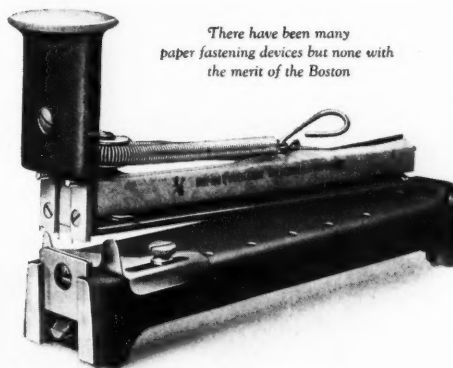
BRANCHES: NEW YORK · CHICAGO · CLEVELAND

Our goods can also be obtained from
printers' suppliers everywhere

"First Aid Hints to Printers." Our little booklet just issued is yours if you'll only ask for it.

The BOSTON Automatic Paper Fastener

FOR office and counting room, law offices, schools, factories, and general paper fastening purposes. Capacity from two sheets to one-sixteenth inch in thickness, clinching flat at the bottom and binding securely. Will not damage desks, tables nor polished flat surfaces. Space 2½x9 in., using fine staples. Staples carried in stock by Selling Houses.



There have been many
paper fastening devices but none with
the merit of the Boston

Price \$13.00; Staples \$1.50 for five thousand

American Type Founders Company

BEST OF EVERYTHING FOR THE PRINTER

Please Mention THE INLAND PRINTER When Writing to Advertisers.

SET IN MEMBERS OF THE GOUDY FAMILY

679



VOL. 64, No. 6

MARCH, 1920

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.
New York advertising office, 41 Park Row.

Address all communications to The Inland Printer Company

TERMS: United States, \$4 a year in advance; Single copies, 40 cents. Canada, \$4.50 a year; Single copies, 45 cents. Foreign, \$5 a year; Single copies, 50 cents.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.
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"A Chain is no Stronger than its Weakest Link"

ROLLERS are the connecting link between the ink-fountain and the type form. Profit or loss on a job depends largely on the proper distribution of ink over the form and continuous operation of the press. Make-ready consumes a large amount of valuable time, stock and operating expenses are costly. Good Rollers will conserve and turn this outlay into a profit. Inferior Rollers will allow the type form to fill up, blur the presswork, and cause so many delays that the job may prove a total loss. Unseasonable, inferior, or worn-out Rollers are the weakest link in the pressroom equipment. Good, pliable, resilient, seasonable Rollers are the riveting link in high-grade presswork.

"Fibrous" Composition is a clear glue and glycerine material, skilfully mixed from carefully tested formulae. Rollers cast from it are resilient, tacky and durable.



Order from the five addresses below

BINGHAM BROTHERS COMPANY

(Founded 1849)

ROLLER MAKERS

NEW YORK (Main Office) 406 Pearl Street
ROCHESTER, 89 Mortimer Street

PHILADELPHIA, 521 Cherry Street
BALTIMORE - - 131 Colvin Street

Allied with

Bingham & Runge Company, East 12th St. and Power Ave., Cleveland, Ohio





Give Us Men

God, give us men in times of stress,
Men to lead us out of the mess
Into which politicians have put us.

God, give us men with foresight strong,
Men to spur us, not prolong
The agony of indecision.

God, give us men with vision bold,
Men of ideals, with power to hold
And point the people to paths of right.

God, give us men above reproach,
Men who dare, and daring coach
Those who follow, to greater things.

—JAMES HIBBEN





LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

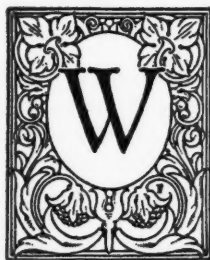
VOLUME 64

MARCH, 1920

NUMBER 6

WHEN THE BUYER TURNS SELLER

BY MICHAEL GROSS



WELL, how do you like the rough and rocky road of printing salesmanship?" Strang asked Brockton, the new man, as he slid into the seat next to him in the salesroom. "Find it pretty hard going these days," he continued, passing over a cigar and lighting one himself, "or have you already softened down the road bed with a few nice, soft, downy contracts?"

"I haven't brought in an order as yet," Brockton spoke up; and then, in a confidential whisper, prompted, no doubt, by the star man's good fellowship, he added: "I've got one as good as sewed up, though, and it's going to be a beauty when it does amble along, you can take my word for it."

"Good for you," Strang said sincerely. "I hope the order goes through with flying colors."

"It certainly looks as though it will," came the new man's assuring reply. "Why, the advertising man of the concern is working to get the business for me. You see," he went on enthusiastically, "Mr. Wainwright, the man who handles the publicity for this account, was so impressed with the merits of our 'Mailway' series of blotters that he made me give him all the facts regarding the plan and now he is going to sell his boss the proposition for me. Mighty nice of him, you'll have to admit. Somehow, I can't conceive of a boss turning down his own advertising man in the same way that he would dismiss an ordinary printing salesman. All I will have to do in this matter, I suppose, will be to tie a nice little red ribbon on my order book, turn down the right page and then hand the book over to Mr. Wainwright for his signature."

"I hate to be the 'little Johnny Killjoy' who is going to jar you out of your pleasant dream," Strang smiled, "but wouldn't it be a good idea if you also provided yourself with a nice mournful looking piece of crape with which to drape your order book in case you lose out?"

"There doesn't seem to be any chance of my losing out," the new man insisted. "With the advertising man himself rooting for me, I'm in on the ground floor, you can take my word for it."

"I would like to think that, in your case, the ground floor is the one on which the orders are given out, but, and I know you will forgive me for saying this when I give you my reasons, I am inclined to doubt it."

"W-W-What makes you say that?" the new man stammered, losing about forty per cent of his former assurance at one stroke.

"Before I tell you, will you answer a question or two for me?" Strang asked.

The new man nodded his acquiescence.

"How long have you been selling printing?" was Strang's first query.

"Six years—for two different houses," Brockton answered.

"Do you think you know all there is to know about selling a customer a printing order?" was question number two.

"Certainly not!" came the emphatic answer.

"Good," Strang commended. "Neither do I, and that brings me to the point I want to make in answering your question. You have been selling printing for six years and admit that you still have lots to learn about presenting a proposition to a buyer. I have been selling printing for fifteen years and I willingly admit the same thing. And yet you are expecting your Mr. Wain-

wright, who has had absolutely no training at all as a printing salesman, to make a good enough presentation of your plan to swing an order for you. And he is going to make this presentation, mind you, not after months of close study on the subject, but merely after listening to you go over the details once. If Wainwright sells his boss he is either a far brighter fellow than either you or I — neither of us having learned the game after being at it for years — or else you are a far better teacher than any one I have ever met."

It was plain to be seen that the new man had been impressed by Strang's line of reasoning.

"But Mr. Wainwright told me he knew his boss better than I did," he nevertheless contended, "and that the advertising man of the concern would naturally stand a better chance of being listened to than an outsider."

"I doubt it," Strang contended. "It may be that Wainwright could get in to see his boss quicker than an outsider, but I doubt if the boss would listen to him for any length of time if he saw that the advertising man was not fully posted on the subject. If our 'Mailway' series of blotters is really a good thing for your customer, I am willing to wager that the man at the top prefers to hear about the plan from a salesman who knows all about it and can answer any question that may be asked. Don't you think so?"

The new man nodded. "But it was the only thing I could have done," he said, as a last defense. "Mr. Wainwright insisted on being allowed to take the proposition up with his boss and I would have insulted him had I claimed that privilege."

"No doubt you would have insulted him," Strang agreed, "if you made an issue of the matter. But it would not have been necessary to take an arbitrary attitude in order to gain your point. I do not claim that it is the best way, but I will give you a method which I have found usually convinces a buyer that it is best to leave selling to the salesman."

"When a man tells me that my proposition sounds good to him, and that it is his intention to turn seller and put the plan over with his boss, I usually act very enthusiastic. 'That's great,' I tell him warmly, 'and I certainly appreciate your goodness in taking up the cudgels in my behalf. But in order to make it impossible for the boss to embarrass you by asking questions which you might not be able to answer,' I go on, 'may I briefly go over the details of my proposition again?'"

"The buyer readily consents, for not to do so might lead to the very predicament I have mentioned. Then and there I proceed to pump that fellow full of every minute detail regarding the thing he is going to try to sell for me. When I am all through, and my man has assured me that he understands every detail perfectly, I suddenly change the subject. About ten minutes later, as if the thought has just occurred to me, I stop

in the middle of a sentence and say: 'I am still a little afraid that there are one or two points which I have failed to make clear, and I would just like to run over them again, if you don't mind.'

"Of course the advertising man *does* mind. The last thing in the world he wants to hear are those picayune details all over again, and he takes great pains to assure me that I have made everything as clear as daylight. His insistence on this fact gives me just the cue I want."

"I am glad to hear that you understand the plan so thoroughly," I tell him, "but you can't blame me for being anxious. You know how I would feel if I should lose this order. Now, just to assure me that there is no chance of such a thing happening, I would like you to pretend that I am the boss and sell the proposition to me. You want to see this thing go across and so do I, so let us have a little rehearsal. I have just explained every detail of the plan to you and it is still fresh in your mind. You ought to do yourself proud now, if you ever will. Come on," I usually add good-naturedly, "I have been selling you long enough. Now you try and sell me for a change."

"Invariably I have found that my man will accept the challenge. First, because he really believes he knows the proposition as well as I do and is willing to prove the fact to me, and, second, because he wants to show me how quick he is at grasping things and that I need have no cause for fear."

"Well, my man starts selling me. I let him get a little way along in the presentation and then, just when he thinks everything is going fine, I put in a little stinger — some question that a customer has once asked and which, even with a few years' experience, I have been unable to answer. Naturally, the question stumps the advertising man. Why shouldn't it? He has only turned into a printing salesman ten minutes before. I let him glide over the question, however, but a little while later I shoot over a second stinger, then a third, a fourth — and, if necessary, a fifth. But stinger number five is rarely needed. Usually after the third question my man is willing to admit that it is pretty hard to turn a printing buyer into a printing seller in the short space of ten minutes."

"Having proved my point, I put the thing up to the buyer frankly. I tell him that the proposition I want to sell his house will help him increase sales, and that, if the plan must be presented to the boss for a final O. K., it is obviously the best policy to let a man do it who knows it well enough to stand up under all sorts of questions."

"It has been my experience that, after proving my point in this way, the buyer is only too glad to arrange an interview for me with the boss. At this interview I always make it a point to have the buyer present me personally and remain during the session. This serves

two purposes, I have found. First—it sews the job up permanently, for not only am I able to sell the boss but I also resell the advertising man. Second—it flatters the advertising man because, in my presentation, I make it a point to give him all the credit for having thought of the proposition.”

“Your plan certainly sounds good to me,” said the new man as Strang finished. “Do you think there is still a chance of my working a scheme like that on Wainwright? I’ll do it if you think it will work, you can take my word for it, because I want that order.”

“Of course it will work,” Strang assured him. “Drop in on your customer tomorrow and tell Mr. Wainwright that you have just thought of several other details you would like him to mention when he sees the boss. I am willing to wager that Wainwright won’t listen to you. He will say that he doesn’t need any more information—that he has the subject at his fingers’ tips. There is your cue to dare him, in a tactful, good-natured way, to sell *you* the proposition. And he will fall down gloriously doing it,” Strang ended up. “You can take *my* word for that.”

OVERLOOKED OPPORTUNITIES

PART 2.—BY MARTIN HEIR



PASSING through a warehouse a short time ago, I noticed an idea running around wild that probably can be made to benefit the trade. The warehouse is an immense affair, more than a big city block long and about a quarter of a block wide, skirted on two sides with railroad tracks and loading platforms. A thousand or more boxes, weighing on an average two hundred pounds each, had to be moved to the loading platform more than a hundred feet away. To do this they used a ladder-like contrivance made out of 2 by 2 oak strips, which were fastened together with iron bolts about two feet long. On these iron bolts pieces of 1½-inch pipe had been placed and these acted as rollers as soon as the contrivance was placed on an incline. The boxes were placed on top of the ladder, were given a gentle push, and were on their way to the platform, carried there by the force of gravity acting on easily revolving surfaces.

When this convenient method of handling heavy objects is compared with the awkwardness and the waste of energy generally prevalent when paper stock is to be taken into our pressrooms, its efficiency will probably be recognized.

To close my dissertation on “Overlooked Opportunities” I wish to touch lightly upon the vexatious question of composing-room storage. This may seem unnecessary after the able treatment given this problem by William A. Duboc, efficiency engineer of the American Type Founders Company, some time ago in *THE INLAND PRINTER* [September, 1918]. Perhaps his should be allowed to stand as the last word on the subject, granted, as it is, that the American Type Founders Company and its efficiency engineers have done herculean work in the promotion of efficiency in our composing rooms, yea, even in the pressrooms and

binderies. But alas! the question of composing-room storage has so many angles that I may be forgiven for an attempt to look at the problem from the viewpoint of a practical printer.

In explaining his view in the matter Mr. Duboc says: “With the Savage system the idea is to eliminate entirely the rehandling and shifting of pages. When the job is originally made up, the work is done on the same galley on which the page is to be stored. The proof is taken on the galley, the galley is put away on a numbered slide with the number on the proof for identification,” etc. Thus it seems that the proof is the most important unit in the Savage storage system. What good would the whole elaborate system be if we could not readily locate the proof that carries on its face the secret of the whereabouts of the composition?

There can be no question about locating the proof as long as the job is in process of manufacture. But this covers only a fractional part of the storage question. The up-to-date print shop, whether it belongs to the commercial printer, the publication printer, the catalogue printer, the tariff printer, or the mammoth mercantile or industrial corporation, is so highly developed nowadays that the storage of work in process of manufacture hardly need be considered as compared with that other problem of storing work in between times.

And yet this problem is a mere Sunday-school picnic when compared with the problem in the printing plants of big industrial corporations, where thousands upon thousands of miscellaneous jobs are handled yearly, most of the forms in such steady demand that they generally are printed twice a year. The forms, therefore, must be stored away, either as type forms or as electrotype plates. Add to this the fact that in these plants there generally are in operation two or three kinds of rotary presses requiring different kinds of curved plates, as well as flat-bed presses, and it will probably be understood that the storage question

for the printing plant is not disposed of by the mere mention of standardized equipment.

For the sake of argument, let us suppose that an order is coming through for a million copies of HW1370, 8½ by 10½, as "per working sample attached." To the initiated these words, "per working sample attached," mean that it is a reprint job. The layout man's first question is, "How is the job to be run?" He decides to run it four up on a 17 by 21 rotary. But has he the plates for this rotary? The date on the working sample is "5-16." This indicates, of course, that the job was printed in May, 1916. But there is nothing to show if that is the date of the last printing, for the big corporations do not indicate by the date of the form number the last printing but the last time a change was made in the specifications. How is the layout man to find out whether there are plates on hand of HW1370 of the kind he needs for the rotary he is to run the job on? He may send a requisition to the plateroom for the plates or for the master plate. He may or may not hear from his requisition for the first two or three hours, according to the system of storing in the plateroom; and his requisition may even be negatived although perfectly good plates are on hand. It is not impossible that things like this will happen. If so, his recourse is the standing type forms. There may be a thousand or more proofs of miscellaneous jobs to look over, and the chances are nearly a hundred to one that he will give up in disgust before he has gone through one-tenth of the mess. His layout calls for resetting and new plates, adding not less than \$25 to the cost of the job plus the time lost in searching and in waiting for the plates to come from the foundry. Yet there may be perfectly good plates reposing somewhere in the plate racks. To eliminate all this waste is the angle of the storage problem which, in some form or other, must be worked out practically and systematically so that the layout man or the estimator can know on the instant whether a job coming to his desk is in type or in suitable plates, and how the type or plates can be reached without a moment's loss of time.

It has become a fact no longer open to argument that where a mass of miscellaneous jobs are passing through a printing office the most efficient way to keep track of them is by form numbering, showing what class they belong to and what number of that class. This form number, together with the date of last printing or last change in specifications, as the case may be, is printed, as a general rule, in the upper left-hand corner of the sheet. It admirably answers the purpose for which it was put there. As an aid to printing-office efficiency, however, it is lacking in the quality of definiteness. Suppose we agree that a superior figure one placed after the date in the form number indicates that a type form of the job is stored

away somewhere; that a superior figure two placed in the same way indicates that flat plates are to be found somewhere in the plateroom; that the superior figure three means that a certain kind of curved plates are to be found, wouldn't this simple expedient settle the whole problem as far as we have gone? In the same way, let us agree on a certain meaning of any mark we add to the form number on our commercial forms or other miscellaneous printing, and it will soon become universal language. Let us say, for example, that when HW1370 goes to the composing room the order calls for master plate, plates for the Meisel press, and "H. T.," which means hold type. Suppose we have agreed that the superior figure five will signify this combination; the form number will then read HW-1370⁵-165.

After the type is set up and made up, two proofs are taken of HW1370, one working proof and one file proof. This file proof should be taken on paper selected for the purpose, the size depending on what kind of filing system or indexing is chosen. When the compositor, therefore, takes the proofs and stores away the type form for future use, he marks the number of the galley on both proofs, and one of these proofs goes to the proofroom, the other to the production clerk for filing. The file proof is to remain in the file permanently, even though the type form may be killed, because as long as form HW1370 is in existence it will serve as a record of the live or dead type form. This means, of course, that the type form always must remain in the same place, or have the same galley number until it is killed. Besides, when the plates come back from the foundry and have been inspected, it is the duty of the inspector to fill out an inspector's memorandum which shows the number and kind of plates, the date they were O. K.'d and the number in the plate rack where they are stored. This memorandum is clipped to the file proof.

It is obvious that in cases like these the plate racks are as important as any other storing cabinets, and that therefore they must be constructed on the same basic principle. I do not know whether plate racks of this kind belong to the Savage storage system of standardized equipment; but if they do not and they have to be home made, they should be constructed in sections numbered alphabetically, with the compartments numbered consecutively for each section according to the number of compartments. The compartments should be at least twelve inches wide, and high enough to take care of four curved plates.

Now let us see what will happen to HW1370. The file proof carrying the inspector's memorandum has been filed in File No. 4 because each file is designed to hold five hundred proofs. When the order comes through as "per working sample," the layout man sees from the code number that there are to be found a

type form, a master plate and Meisel plates of this job. He opens File No. 4 and finds on the file proof that the type form is stored in F-96, the Meisel plates in D-14, and the master plate in A-3.

"But," you say, "suppose the order for HW1370 was an original order." In that case, it is now customary for the big industrial corporations to send the copy in the form of blue prints, drawn to scale, and the order would read like this: "One million copies of HW1370, 8½ by 10½, as per blue print No. 96367, issue No. 1." On these blue prints are found detailed instructions

about type sizes, length of lines, indentions, etc., and they must be followed implicitly. The issue numbers of these blue prints show when a change is made in any particular specification. For instance, if a line is taken out for the next printing of the job a new blue print will be issued, which will state as a reason for its issue that such and such a line has been taken out. If the stock is changed from sixteen to twenty pounds a new blue print will be issued to that effect. In such cases the date of the form number will be changed, making it easy to locate the type form or plates.

HOW SHOULD THE PROOFREADER TREAT THE COPYHOLDER?

BY MAE FAIRFIELD



IN an experience covering a long period, with copyholders ranging all the way from good to bad, and in education from eighth-grade graduate to college graduate, a great many things have been learned which may be of interest to other proofreaders. The greatest problem of the successful proofreader is the copyholder, for upon her care and accuracy rests the fate of the proofreader — and this problem becomes more intricate when we all know that most copyholders simply use this profession as a bridge over the time leading from school to matrimony. The reason for this is most apparent, and the proofreader himself is often to blame for this condition.

The copyholding situation is becoming more and more complex each year, as will be noticed in busy seasons by the number of want advertisements appearing daily in our newspapers for this sort of service and the comparatively few applications received from competent, efficient copyholders.

The kind that we term the "floaters" — the kind that flit about from office to office without a care as to whether the manuscript is painstakingly read or not — who simply mark time until pay day and take the usual pay-day interest in affairs — the kind who pride themselves upon not staying longer than six months in any one place and boast of the way they kept each proofreader where they had previously worked always vexed, are indeed plentiful, and at reasonable wages. But who wants that kind?

The earnest, careful, quiet copyholder who takes an intelligent interest in her work; who can deliver a proof into the composing room, ask an intelligent question concerning the work, and bring back the desired information without imagining that the eyes

of the entire "force" are focused upon her, without an everlasting giggle, or a mouthful of gum which she shifts from side to side in an effort to read plainly; the one who always has her copy in order *before* starting to read, who wishes to learn and to fit herself for something higher in the scale of life — she is a rare if not an almost obsolete individual.

Why is this true? Everything considered, the life of the copyholder should not be an entirely fruitless one. The wage for this service, compared with the preparation required, averages up pretty well with that of the stenographer, and is not nearly so nerve-racking; the hours are usually no longer, the eye and voice strain no greater. It must be, then, that the chances for advancement are not so alluring.

We all know that in most offices this is true. To be a really successful proofreader one must first be a practical printer. There are a few exceptions to this rule, but the practical printer makes a better proofreader than the theoretical one, however brilliant or well educated he may be. What are the chances, then, of the copyholder stepping into the proofreader's shoes, or at best of getting beyond the stage of reviser, in the average printing office, as business is conducted today?

First, there is an uncommon and, I might say, entirely uncalled for amount of jealousy among proofreaders, so far as the copyholder is concerned. If a bright young girl asks her proofreader concerning the marks used, or for other information which would make her more valuable — even as a copyholder — she is looked upon with suspicion, often repulsed, and is given to understand that that is not her business, that she should simply read her manuscript, and she is often made to feel that it is a crime to ask for information. This attitude on the part of most proofreaders stifles the copyholder's natural desire to make use of her time,

and tends to make her, what most of them are, extremely mechanical.

This attitude is extremely narrow and unworthy of a first-class proofreader. In what other line of effort is a beginner so treated? Where would our future supply of master workmen come from if this rule were followed in all trades? It is most unfair to ask a bright young girl to sit by your side, day after day, without advancing, or at most to be satisfied with picking up a few grains of information as best she can.

The only solution to this problem is to properly *train* the copyholder; to insist that proofreaders, even though they are busy people, be asked to instruct and inform the copyholder; that the copyholder be given an opportunity to secure at least a working knowledge of the style on every job she is expected to handle; that she be given galleys on which to do preparatory reading, and that she work with an eye to eventually being given a reader's position. And, paradoxical as this may seem, if the copyholder should get the proofreader's position the proofreader will get a better one, if he deserves it.

We all get out of this life only so much as we put into it; all that we give to others is returned to us, sometimes an hundred fold. It is, then, simply "casting bread upon the waters" to give all information possible to an inquiring copyholder. The proofreader should be the first to grasp the opportunity, long since neglected, of extending a helping hand to one seeking information. And the proofreader who will not do this is unworthy of the name.

In the office where I labor the foreman takes a keen interest in advancing people. Not long since he hired a new copyholder — a girl who had had two years of college training — who is of an investigating turn of mind, a big, strong girl who has a hopeful, helpful outlook upon life in general.

This girl wants to make proofreading her lifework — and she will succeed. She came to us in dull season, and instead of wishing to fritter away her time she asked the foreman if she could learn to set type as a foundation for her work. He saw signs of future efficiency, and had a case of type brought into the proofroom, gave her his own long since discarded composing stick and rule, his small aluminum galley on which to "dump" her matter, supplied her with a piece of intelligent, worth-while "copy" to set into type. When she had finished it he had it proved, had her read it for errors, correct the proof, and then distribute the type. The next day he had brought in a case of smaller size type and had her set a galley out of that, and so on — all being done under his own careful supervision.

This girl was at once interested, for who can get away from the fascination of setting type? She was kept busy during a dull season, and who will say she

will not make a better copyholder, from her intimate knowledge of type and the method of handling it? At the same time she was learning the point system, which helped her in measuring "dupes," and also the difference in wrong-font letters, which will later prove of great benefit in doing preparatory reading.

Of course this plan is not always advisable, but others may suggest themselves. In some places there seems to be no time for it, but where there is time it will return many fold in efficiency later on. This girl bids fair to make an excellent proofreader — there is good material in her, and she shall have her chance, and unto her will gradually develop the whole scheme of printing, in its many phases of machine composition, make up, imposition, lock up, color processes, etc., until it develops before her vision into the printed catalogue and other printed matter.

And who will say she will not be a great deal more helpful during the rush season? You argue that she will soon ask for a raise. Perhaps she will — and she will be worth it. As well might you try to stunt the growth of a plant when soil conditions are right and sunshine and rain are abundant. If this firm is not forethoughted enough to give her a raise when she is ready for it she will get it elsewhere, for she has worked and studied and her time will come.

Shall I feel more secure, when the press of business is greatest, to ask this girl to do some careful revising or "prep" reading than I would to ask the one who had not had this preparation? I think you will all agree with me that I shall. She will know the difficulties of the compositor in correcting, and she will make no unnecessary marks. She will realize the value of careful spacing, for she has had explained to her about putting more space after an "f" and less after a "y," and been cautioned about not using a lower case "f" at end of line, on account of its liability of being broken.

All these things she will be constantly on the lookout for — and a "comp." never can argue her out of marking spacing, for she *knows*.

Another cause of frequent misunderstanding is when the proofreader reads aloud from the proof. I hold that the oral reading should always be done from the "copy" — never from the proof. The reader is paid to take responsibility — the copyholder is not, and it is most unfair to her to ask her to watch the copy for proper wording, etc. Again, where the copy is filled with interlineations which are not quite clear, the copyholder will usually take the word of the reader, often passing up mistakes. This method is wrong and puts all the responsibility on one who usually does not appreciate the importance of great care, and this is very often the cause of grievous mistakes. Proofreaders often employ this method, but where it is so done the proofreader should stand ready to shoulder all the blame for the consequences.

Concentration upon the matter in hand is of great consequence to both reader and copyholder, and where either is thinking of something foreign to the work in hand it is better to stop entirely for the time being. This is a point that is vitally necessary to accurate proof reading.

Then, Mr. Proofreader, don't be unreasonable with your copyholder and inflict on her your grumbling, dissatisfied disposition — often the effect of a quarrel with your wife or an unsatisfactory breakfast. Make

her your assistant and treat her as such. Let her know you appreciate her, that you expect her to take your place after awhile. Then, both take an optimistic view of life, bearing patiently with each other's faults, for you both have them, and she is in the unfortunate position of not being able to "talk back." Don't take advantage of this fact, but treat her in a dignified, courteous — never familiar — manner, and you will both do the best for your employer, your fellow workers and eventually for yourselves.

INDUCING THE OUTSIDE SHOW CASE TO EARN A DAILY POLISHING

BY J. REID HAMMOND



THE average printer's show case, as I call it to mind, is a dusty, dirty, neglected, down-in-the-mouth, God-forsaken, weather-stricken collection of specimens, which gazes dejectedly from the entrance to the shop. Its function is to impress the passer by with the excellent grade of work that this printer produces. It was evidently acquired in the infancy of the printer's career as a master printer, before his enthusiasm had begun to grow cold; its display chosen from among the fanciest and most ornate specimens which he had managed to remember to save — elaborate certificate forms, booklets with intricate covers, all kinds of stationery, wedding invitations, factory forms; in fact, something to represent every imaginable branch of the graphic arts. He so cluttered its interior with these samples that there is no such thing left as background. The sheets and cards and envelopes are so overlapped that type, borders and cuts bristle out like tuxedos at a S. A. R. soirée. "Now in that display," reflected the self-satisfied printer, as he mounted the masterpiece, "*any one* can find just the kind of printing he uses; something for every business, professional or social purpose."

From that first happy day the show case stood exactly the same, with the same venerable display. After the first few weeks the exterior was no longer cleaned or polished. The specimens turned yellow, the ink faded, the edges of the sheets curled, the typography became antiquated; but still reigns the same display. The outside frame is tarnished and discolored, the glass bears souvenirs of many, many ambitious rainstorms, and a new layer of dust has settled annually over the whole, inside and out. The printer has never ceased to wonder why "the show

case, as a medium for advertising printing, is a complete failure," as he declares.

Yet, there is more than one enterprising business man, right in the same block with this printer, who seems to think that his street display does pay. He might even boast that *his* show case alone brings home twice as much business as the printer's entire gross output. But this man keeps his case bright and sparkling. He changes the display once in a while, realizing that the passers by are largely the same individuals from day to day. He often puts a price tag on his goods, or a word of description. A first-class department store regards its window displays so highly that it pays a very substantial salary to an expert window trimmer, whose only duty is to supervise the arrangement of the displays in the window, and be responsible for lucrative results. Consequently, we often see crowds of people, congested three deep, in front of these windows, peering intently at the goods. Well, who ever saw a crowd of people looking at a typical printer's display? Who ever saw a group of people, who ever saw *one man*, stop and look for more than a few seconds?

Let us look at the problem of the printer's show case with an analytic eye. Let us take it apart and study it scientifically.

To start right at the beginning, what is its initial purpose? Yes, of course, it is to promote the printing business of its owners. True, in a general sense, but too vague. We can shatter this statement into dozens of different and individual problems by one more question: Along what lines? And here is the very place that many a well-meaning printer fails. He tries to cover *every* line, all at once, in one solitary display, one little show case full. To use an inelegant expression, he "bites off more than he can chew."

Why not decide on just one purpose for a single show-case display? Why not pick out one class of

printing to advertise, and advertise it right? Choose something that your facilities are particularly adapted to, and see if you can think out an attractive display that will bring in just one new customer for that line of work. Change the display often, and keep an accurate record of the direct results of each separate display. Study them individually, and ask yourself *why* this display "brought home the bacon," *why* that one did not seem to appeal. Through this, you will gain an insight into the *science* of the window display; you will gradually learn to originate an exhibit which will attract the attention of the passer by, that will appeal to him, that will begin to get him directly interested in printing.

Above all other things, however, the first thing to do is to have the show case itself spick and span. Let it be a regular, daily duty of a certain employee to wash the glass, dust the interior, and shine the frame with metal polish. Make him responsible for its neat appearance. Then the display will have some grounds for self respect, and its appearance will suggest that your house is alive, and is not to be classed as one of the "back numbers."

Returning to the display itself, let us assume that a certain printer likes to get orders for advertising blotters; that he has the right equipment for that kind of work, workmen who have had experience with blotters and are interested in results. Assume that for his display he takes just one good looking blotter and mounts it in the show case, with an interesting explanatory note of a paragraph or two about the features of the specimen. The paragraphs might be introduced by a snappy head line to attract attention, and go on to explain how "this little touch of color lends to the general attractiveness"; how "that display line was designed especially to bring out the fact that," etc. And remember, this display is to last for a few weeks only. After that put in another one. Give new food for thought to the man who passes by regularly.

For the printer who makes a specialty of business stationery, a good way to give a display "coherence" is to comprise it entirely of the stationery of a single customer — the letter-head, invoice, envelope, statement, shipping label, salesmen's cards, order acknowl-

edgment, all of the one firm. An explanatory note might draw attention to the fact that the type face is tastefully in keeping with the line of goods that the firm handles, or might explain how the same general style is carried out in all the stationery, how the invoice just fits the window envelope, etc.

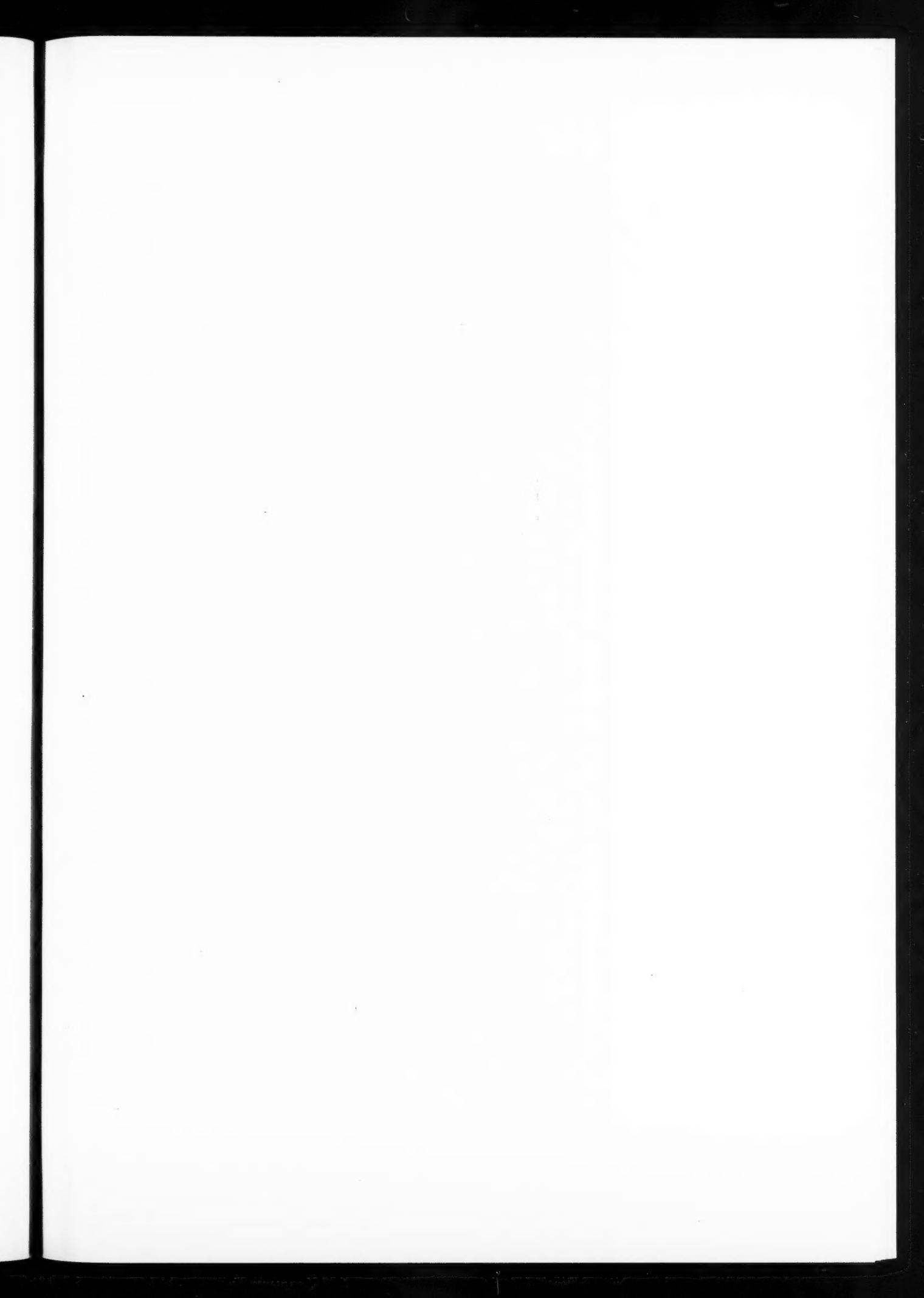
While trying to persuade yourself that an explanatory note is not worth while, please bear in mind that the average man sees hundreds of specimens of printing every day. He can hardly lift his eyes without seeing *some* form of printing. You tell yourself that the merits of *your* printing are self evident; that they need no further explanation. Well, of course they are to a printer, but you must try to see them through the eyes of the man who is not a printer. The explanatory note, in conjunction with the specimen, makes something much more interesting for him to look at than the mere specimen. The explanatory note is the "story," and the specimens are the "illustrations." After he has read the comment he will again turn to the specimen and unconsciously think: "Well, that's true. I never thought of that." In this way a stronger interest will be aroused.

Suppose that a certain man's attention has been caught at different times by several of your displays. Will he not begin to *watch* for a new display? Will he not begin to talk about the progressiveness of your printing house? Will he not mention your show case whenever the subject of printing comes up in conversation? What better form of advertising could you want?

Consider how many people pass your door in the course of a day. If you are not utilizing your advertising opportunities in the very best way you are able, you are wasting one of the most valuable advertising mediums that a printer could possibly use. Of course it is some trouble to see that the show case is properly cared for; and it takes a great amount of thoughtful effort to create really attractive displays; and it may not show direct results for a long time. But if the work is carried out judiciously, depend upon it, it *will* produce results. You will readily admit that your distinctive sign is good advertising. It is, but the show case is even better. The sign merely *tells* what you do, while the show case *shows the goods* as they are produced.

OUR INFLUENCE DEPENDS, NOT
SO MUCH UPON WHAT WE
KNOW, OR EVEN WHAT WE
DO, AS UPON WHAT WE ARE

SELECTED





PORTRAIT OF MASTER JOHN GEORGE SPENCER CHURCHILL

The most representative artists of America have allowed "Town & Country" the privilege of reproducing their paintings in color. The reproductions of the paintings are so uniformly excellent that, through the courtesy of "Town & Country," we show here a portrait of Master John George Spencer Churchill, by Harrington Mann, engraved for four printings by The Powers Coloritype Company, of New York, printed by The Henry O. Shepard Company, of Chicago, with four-color process inks by Sinclair & Valentine Company.



THE attention of the readers of *THE INLAND PRINTER* is called to a short notice in the department of Process Engraving, under the head, "Watch Copyright Legislation." The editor of that department sounds a timely warning to the photoengravers of the United States. Our readers should not let this be a case of "letting George do it," or "passing the buck." Write your Congressman today and interest your business associates to protest against the proposal which is to come before Congress and which undoubtedly places the craft in new danger.

A NOTE on the "Efficiency of Operators," which appears in the Machine Composition department of this issue, is worthy of serious consideration, especially at this time when greater production is essential in every branch of industry. The suggestions offered are applicable not only to operators, but to those in all departments. The need of increased efficiency, not only to bring about greater output but also to help reduce the cost of production, is vital, and it should be the aim of each one to study every operation with a view to eliminating all waste effort. Never was the need greater than now. It is a good thing to keep in mind the fact that from every action we take toward improving our work and overcoming waste motions in order to reduce the time necessary for the production of any piece of work, we derive benefit personally in proportion to the effort we put forth. Personal efficiency is a bugbear to many, but it is only by studying ourselves and endeavoring to improve upon the work we have already done that we gain advancement.

The Apprentice Question.

Elsewhere in this issue appears an article on the apprentice situation, which at the present time is causing considerable concern on the part of employing printers in all parts of the country. This article brings back to mind, and emphasizes the importance of, the suggestions set forth in the plan presented by Charles Francis, of New York, which appeared in our February issue.

From reports coming from different sections of the country it is evident that some definite action should be taken at once, and it would seem to be short-sighted policy to allow this important matter to drag along. The printing industry requires and demands a high type of workmen, and with the increasing complexity of the business the need becomes more pronounced. To some

extent the vocational schools are helping to solve the problem, but at best the training given in such schools can be only superficial, especially with conditions as they exist in these schools today. This is not the fault of the instructors—it is due to the system. The pupils are expected to take the courses in printing merely as a supplementary study in connection with their other school work, and the time allotted to the instruction in the classes is not sufficient to produce proficiency.

If more thoroughly equipped schools of printing were established in several parts of the country, in regions where they would be within easy reach, it would seem that a plan could be worked out whereby those students in the vocational schools who show that they are particularly fitted could be given the opportunity to continue their studies and specialize in printing. Apprentices now in the shops could also be sent for special short courses to supplement the actual experience they are gaining.

The time is ripe for some action of this kind, and if the industry is to be assured an ample supply of proficient workers for the future the time to start is now.

The Printing Industry Welcomes a New Organization.

The first convention of the new International Trade Composition Association marks another milestone in the progress of organization work in the printing industry. About seven years ago the present editor of this journal enjoyed the privilege of acting as secretary for the former Machine Composition Club of Chicago, which was the first organization in the trade-composition field. At that time the formation of a national body was talked of. Just over a year ago a number of men interested in trade-composition work met during the U. T. A. convention at Cincinnati, and again the question of a national body was discussed. Still the desired end was not reached, and nothing came of the agitation. Now the goal has been reached, and the marked success of the first convention, at which the organization became an accomplished fact, should be extremely gratifying to those who have looked forward to it and worked for it.

Great credit is due those who brought about the meeting at Chicago during the past month. The plans were well laid, so that no time was lost in getting down to business, and the topics under consideration all had in view the purpose of putting the trade-composition field

on a better business basis. The work is well planned for bringing about greater uniformity of cost finding, and for standardizing methods and practices, so that we may look forward to still greater advancement in this specialized field. THE INLAND PRINTER welcomes the new organization into the field, and extends its best wishes for the success of the efforts put forth by the officers.

Shall This Country Adopt the Metric System of Weights and Measures?

We wonder how many of our readers are aware of the fact that a vigorous campaign is being waged to have our system of weights and measures changed, and that from certain quarters Congress is being urged to pass legislation making the adoption of the metric system compulsory. We also wonder how many have given any thought, either serious or otherwise, to whether the adoption of the metric system is advisable.

Agitation for the change from our present system is not of recent origin. It has been going on spasmodically for a good many years. It has been given greater impetus during the past year through the activity of what is called the World Trade Club, with headquarters in San Francisco, though who is back of the club and what its purpose is seem to be somewhat of a mystery.

Proponents of the metric system, in their propaganda, have set forth various arguments which on the surface would seem to prove that the metric system is in universal use outside of this country and Great Britain. Some have also set forth the claim that it would be a simple matter to make the change from the English system, which we are now using, to the metric, though others who advocate the metric system do not go this far, but, on the other hand, acknowledge that it would require several generations before the change would be completed. Should the change be made we would face untold confusion for many years, as we would have a dual standard until the old system was entirely eliminated — and it is questionable whether the old system ever would be eliminated; investigations have proved that it has not been in other countries where the change was made compulsory years ago.

We have before us a book, "The Metric Fallacy," second edition, rewritten, which is "an investigation of the claims made for the metric system, especially of the claim that its adoption is necessary in the interest of export trade." The first edition was published some years ago. The new one contains the results of more recent investigation, which has been conducted on an extensive scale, and the arguments and facts presented are a decided refutation of all the claims made by the advocates of compulsory adoption of the metric system.

The book has been compiled by Frederick A. Halsey, commissioner of the American Institute of Weights and Measures, and contains several chapters by Samuel S. Dale, for nearly twenty years a co-worker with Mr. Halsey in his investigations. The personnel of the American Institute of Weights and Measures, given in the front

part of the book, places added weight upon the facts and conclusions set forth. We find there a list of distinguished names, presidents and past presidents of such organizations as the American Society of Mechanical Engineers, National Association of Manufacturers, American Bureau of Shipping, Society of Naval Architects and Marine Engineers, National Metal Trades Association, Society of Automotive Engineers, American Manufacturers' Export Association, and the Mining and Metallurgical Society of America. These names are sufficient to assure the authenticity of the reports and the thorough character of the investigations made.

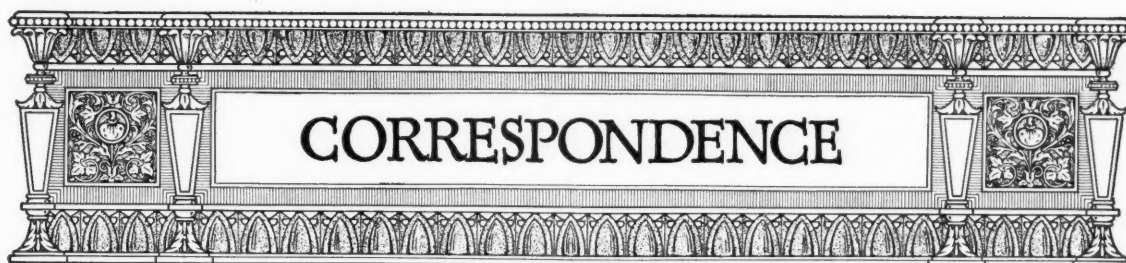
Under the title "The Metric System in Latin America," the second chapter of the book summarizes the result of an extensive investigation, during the course of which a questionnaire was widely circulated throughout twenty Latin-American countries. The facts presented in this chapter would seem to disprove the contention that the metric system is in universal use in these countries.

The metric system in export trade is thoroughly treated in the third chapter, and here again we find that the facts presented seem to disprove another contention of metric advocates — that is, that the metric system is necessary in the interest of export trade. Over six thousand copies of a questionnaire were sent to those most directly interested in export trade, and in extremely few of the replies was there any call for the use of the metric system, eighty-two and three-tenths per cent of the replies showing that it is in use "not at all."

In the preface, the author states that "The argument for the adoption of the metric system is based upon the tacit assumption that it is a simple matter for a country to change its system of weights and measures. Once one has accepted that assumption, it is but a short step to the conclusion that those countries which have made the experiment have succeeded, and then another short step to the conclusion that we can succeed. . . . Nearly twenty years of investigation of weights and measures as used in industry and commerce throughout the world and recorded herein have demonstrated that this change of practice is of such difficulty that in no country is it complete, while in most of them it is a grotesque failure."

We commend the book to our readers, and urge an earnest consideration of the facts presented. The printing industry would be hit hard by any such change as is urged by those who would make the metric system compulsory. Think what it would mean to be forced into the use of centimeters and kilograms in place of inches and pounds for sizes and weights of paper. For instance, paper 17 by 22 inches, 20 pounds, would be 43.2 by 55.9 centimeters, 9.07 kilograms, approximately. This is merely a small part of the effect it would have, but it is sufficient to show the confusion the change would create.

Printers should interest themselves in this matter and take action toward stopping, once and for all time, any such attempt to force upon the country a change that would be detrimental.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

Is It Merely the Wage Scale?

To the Editor:

VICTORIA, B. C.

In one of the printers' associations of the Middle West, the members, some time since, were debating the difficulty they have in retaining the linotype operators in their employ, the higher wage scales paid in the larger cities, it was claimed, proving an irresistible attraction. In the opinion of the writer, the difference in wage scales may not have quite so much to do with the matter as these gentlemen consider. To illustrate: an operator who recently, after many years in a quiet seaside community, left for the South, locating in Los Angeles, in writing to a friend remarked that he found life in a large city altogether too strenuous. He discovered, however, that in smaller places adjacent not only were the wages paid much lower but altogether too much work was demanded. Having known the gentleman for many years as an exceedingly conscientious worker, some reliance may be placed on his criticism. Quite often among printers preference is expressed for the larger offices on account of the fact that working conditions are easier — possibly partly on account of the better organization prevailing — and it is an indisputable fact that the smaller establishments, especially in rural and suburban communities, are permanently understaffed in the mechanical departments.

So far as linotype operators are concerned, the occupation is monotonous, yet it calls for a high degree of intelligence. Frequently the operator in a small shop is kept so busy producing type that he gets little or no time to give his machine the care and attention absolutely essential if good results are to be permanently achieved, with the natural result that he often gets disgusted and decides in favor of more money and easier work in a larger center.

A competent operator, with a reasonable knowledge of the mechanism of the linotype, understands the care and requirements of the machine far better than any one else concerned. Frequently neither proprietor nor foreman has any mechanical leaning, and fails utterly to comprehend the necessity of regular periodical attention. Also not the least marvelous feature of this triumph of mechanical ingenuity is the amount of neglect and even actual abuse it is capable of withstanding before absolutely refusing to function; which, however, is no consolation to the operator who has learned by experience that the only way to avoid worry is to keep a little ahead of machine troubles by prompt renewal of worn parts when necessary and reasonable attention.

In many large city offices, also, the employers of labor, partly on account of an enlightened attitude toward their workmen, and sometimes, it must be admitted, from a desire to have a finer print shop than the "other fellow," have not stinted either money or brains in providing every convenience (such as proper lighting, ventilation, etc.) that contributes to the comfort and competence of their employees. Neither do they hesitate to scrap worn out or out of date appliances. All

these things attract the modern printer quite as much as the difference in the wage scale. The latter is often more apparent than real, when the cost of living in a large city is considered.

Referring again particularly to linotype operators, when one considers what a continuous strain the work imposes on the eyesight, the indifference or lack of ordinary intelligence exhibited by many proprietors as regards lighting arrangements is nothing less than astounding. Within a radius of a comparatively few miles during the last few years, no less than six cases came to the writer's attention where, on erection or removal of the linotype, the operator concerned either had to put up a strenuous fight to get it located near daylight, or found the machine placed, without reference to his convenience, in any old corner where it was considered least in the way — and this is quite a usual procedure with what is frequently the most important and expensive piece of machinery in the establishment.

If these gentlemen of the Middle West are getting proper prices for their printing, and are not (as I heard a small employer recently described by one of his employees) "just money hogs," it is certain that they should be so able to organize their establishments as to obviate any necessity of demanding more work from their employees than is expected in well conducted city offices. It may not be possible — or necessary — to provide tiled lavatories and individual lockers; but clean windows, proper lighting and ventilating arrangements, a vacuum cleaner for removing dust, clean towels, convenient washing facilities, should be possessed by every print shop worthy of the name. All these things help to convince the worker that he is regarded by his employer as a fellow human — not merely as a part of the dividend producing machinery — and the workman of today craves this quite as much as he desires his full share of the results of his labor.

In conclusion, I would offer for consideration the remarks of a small employer who seemed to have no difficulty in retaining suitable assistance, despite slightly inferior wages and a longer working day than his competitors in the nearest cities. He said, in substance: "I do not see how you can sit on that chair and operate the whole time. It would drive me crazy. If you can arrange with the other fellow to let you work part of the shift on make up or advertisements, and have him operate for a while, just fix it to suit yourselves."

Consideration of this kind pays. The only reason that operators are less easily retained than their brother printers who are not proficient at the keyboard is that in addition to being usually more independent in the matter of obtaining new employment, they have "two strings to their bow," and therefore do not hesitate so long in separating themselves from uncongenial surroundings. To quote still another "op.": "No more small offices for mine; I've had my fill of 'em. The bigger the office the better it will suit me after this." In his case, also, the matter of wages had nothing to do with his decision.

JOHN L. NEATE.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

WHOLESALE paper houses are finding it difficult to get the mills to consider new business, owing to the volume of orders still waiting on the books.

J. A. BLAKIE, senior partner of the well-known publishing house of Blakie & Sons, Glasgow, who died recently, left an estate valued at £95,404 (\$464,140).

LATELY quoted minimum prices for newsprint paper are 33½ pence (6¾ cents) per pound in reels, and 33¼ pence (7½ cents) in sheets. This is an increase of 1 halfpenny (1 cent) over the minimum prices which previously prevailed.

It is recorded that the aircraft "R-34" delivered a copy of the Philadelphia *Public Ledger* at Buckingham Palace, London, in exactly three days, three hours and thirty-six minutes after it was issued from the paper's home press.

A COMPREHENSIVE exhibition of design and workmanship of printing was recently held at the Bradford School of Art, under the auspices of the Design and Industries Association's Exhibitions Committee. The exhibit included a large array of pictorial posters, and schemes and designs for programs, menus, book covers, etc.

JOHN MURRAY, the publisher, has just received safely from Germany the original manuscript of Byron's "Childe Harold," a manuscript of Walter Scott and some rare books, which were sent over before the outbreak of the war. They were on show at the Leipzig Printing Exposition of 1914. During the war there was much anxiety as to their fate.

RECENTLY there was a strike at the works of the Lanston Monotype Corporation, at Salfords, Redhill, because the company had discharged two workmen on account of alleged union activity. It was settled by the company's agreeing to reinstate the two men and also all employees who had gone out in support of their reinstatement. The strike affected some seven hundred work people.

A WORLD'S record price was recently paid for a manuscript at an auction in London, when £14,000 was given for a "Book of Hours of Johanna, Queen of Navarre," written in the years 1336 to 1348 and ornamented with 108 miniatures. The former owner was Henry Yates Thompson, publisher of the *Pall Mall Gazette*, who possesses one of the largest and choicest collections of manuscripts in the world.

GERMANY.

BEFORE the war the average price in Germany of 100 kilograms of newsprint paper was, in rolls, 21 marks, and in sheets, 22 marks (respectively \$2.27 and \$2.33 per 100 pounds). The present prices are 151½ marks for roll, and 156½ marks for sheet paper per 100 kilograms (respectively — according to the normal prewar rate of exchange — \$16.38 and \$16.93 per 100 pounds).

A CORRESPONDENT for a typographical journal suggests that, instead of large wood type, it would be better if the trade were supplied with stereotype plates (unmounted) of individual letters, which could be ranged in required words and placed by the printer on the necessary bases provided with clutches. He argues that these metal types (or plates) would take up less room and would wear better than wood type. The idea seems reasonable.

FRANCE.

La Bibliographie de la France recently published the following figures, registering the book production of the years before and during the war. In 1911, 11,652 works; 1912, 11,560 works; 1913, 11,460 works — an annual average of 11,557 before the war. In 1915, 4,274 works; 1916, 5,062 works; 1917, 5,052 works; 1918, 4,484 works — an average of 4,718 during the war.

THE cedilla (ç), used in the French language, is according to its primitive form and its etymology an abbreviation of the word "zeta" (Greek ζ), which at one time was placed after the letter c to indicate the "soft" sound of that letter. For example, one wrote "franczais," "faczon," "leczon." Later on a diminutive form of this letter (z) was placed under c; finally ç, evolved; the words given as examples being now written "français," "façon" and "leçon."

THE *Journal Officiel* of the French Master Printers' Federation in a late number has an interesting rotogravure insert picturing the ruins of twelve graphic arts establishments at Reims which were destroyed during the war. Of the thirty-five concerns which before the war were engaged in the graphic arts, three have been re-established in their old quarters, about one-fourth are utilizing a part of their old locations, while a few others are beginning again in new locations.

BELGIUM.

THE assize court at Brussels has sentenced to terms of imprisonment, ranging from two to twenty years, the staff of *La Belgique*, one of the newspapers which appeared during the German occupation under military censorship. It has also ordered that the profits made by the paper — 5,500,000 francs (\$1,061,500) — be paid to the State.

AUSTRIA.

THE following articles are now admitted duty free into this country: Rough rag pasteboard and strawboard, "war glue," casein, paper size and similar albuminous materials and similar adhesive and binding materials, animal glue, also resin substitutes made with the addition of dextrin starch; mineral materials and the like for sizing paper, for paper factories having permits; starch, starch flour and waste paper.

AUSTRALIA.

AUSTRALIA is forging ahead in printing, as shown by the recent publication of "Australia Unlimited," a book of 1,140 pages, containing eight hundred illustrations, and weighing over nine pounds. At one time a large proportion of the books about Australia were printed in Great Britain, but this monster volume, including the engravings it contains, was produced entirely in Australia.

RUSSIA.

PETER MAKUSHIN, of Tomsk, Siberia, owns one of the largest printing offices in the country. He applies all of his profits to establishing schools, reading rooms and libraries all over Siberia. His house was once attacked by the Bolsheviks. "Where is your capital? Where have you hidden it?" the invaders asked. "I have hidden it," replied Makushin, "in hundreds of villages, in schools and in libraries."

ITALY.

THE editorial offices of the *Resto del Carlino*, published at Bologna, were recently invaded by some two hundred enraged orchestral musicians, to protest against a criticism of their performance of Beethoven's Ninth Symphony. The paper's musical critic was seized and beaten.

SWITZERLAND.

IN order to secure an increased output in paper manufacture, which for some time had been reduced by one-fourth, Swiss firms have considerably reduced their prices, according to late reports. As a result, imports of foreign paper are expected to be curtailed.

ROUMANIA.

THE Government has decided to admit free of duty books of all kinds, in all languages, whether bound or not. Furthermore, the recently imposed surtax of two per cent *ad valorem* is not applicable to books.

Collectanea Typographica

By HENRY LEWIS BULLEN

Printers should be inspired with more love and admiration for their trade. When any printer follows his trade simply because it is to be a money-making trade he makes a serious mistake. I would go even further in saying that a prosperous printer will be more successful when he can inspire the buyers of printing in all its forms with the understanding that meritorious printing is really a worthy branch of the fine arts. —De Vinne, 1828-1914.

* * * *

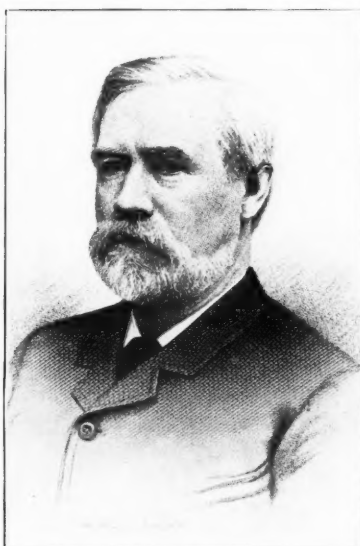
Sale of the De Vinne Library.

DE VINNE'S library was sold at auction in New York in six sales on January 12 to 16, 1920. It consisted of 1945 lots, including more than two thousand titles. The sale realized \$24,600, an advance of about forty per cent above the cost of the books to De Vinne, who was a careful buyer. There were no very rare books such as are sold at fancy prices to wealthy accumulators of books who pay extravagant prices for the pleasure of having it known that they possess a book which no one else can get, or which only two or three other persons may have; bringing no other joy into the possessor's life.

De Vinne's library was that of a student and lover of typography. Not a book there which he had not read; many which were reread for inspiration and for confirmation of facts and ideas. There were many presentation copies from authors who thus did homage to a master in our art.

The most extensive buyer at the sale was the Newberry Library, of Chicago, which has recently come into possession of a large bequest of a former Chicago printer, on condition that the income of the bequest shall be expended for books relating to typography. Chicago printers will thus have, in time, at their service a typographic library on the same lines as that of the Typographic Library in Jersey City.

Collectanea, among other items, acquired a book of intensive association interest. It was item 486 in the sale.



Theodore Low De Vinne, 1828-1914.
Successful Printer, Historian of Printing, Teacher of Printing, Master of Arts of Yale and Columbia Universities, who with meager initial advantages achieved world-wide fame.

486. DE VINNE (Theodore Low). The Writings of Theodore Low De Vinne, A.M. A Series of Articles written about Printers and Printing that have been extracted from various magazines printed during the past thirty-five years — some with illustrations. Pittsburgh: A. W. Collins, 1912. Presentation copy from A. W. Collins to T. L. De Vinne.

This book was a tribute of respect from a wage-earning compositor to De Vinne. A year or more ago *Collectanea* printed a biography of Alexander Washington Collins, with an account of a remarkable typographic library which he had collected. The Collins' library is the most extensive collection of books about printing in America collected by one person, except those of De Vinne and D. B. Updike, and is the more notable because Collins' collection was acquired from savings from his wages as a compositor. He had no other source of income.

This item 486 is handsomely bound and extra illustrated, and although only one copy was required, Collins set up and printed a title page, dedication, and

sub-titles preceding each of the excerpts from various magazines of articles by De Vinne during a period of thirty-five years. Could a better tribute of respect be conceived or one which would gratify the recipient in his old age! The proper place for this volume is, of course, in the printers' library, the Typographic Library and Museum in Jersey City.

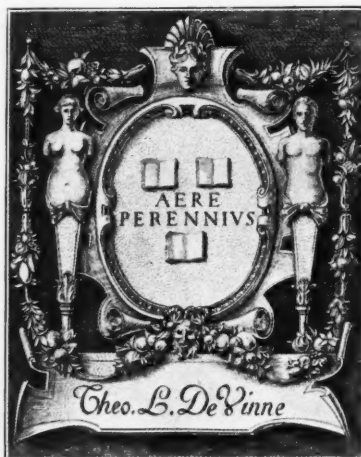
Collins was the most appreciative of all the admirers of De Vinne. We have before us a small sheaf of letters written by the master to his disciple. De Vinne acknowledges frequent gifts of crates of peaches, apples, cantaloupes sent by Collins from the farm of a brother. But perhaps the best tribute of all was that presented by this working compositor to the most illustrious of living master printers at Christmastide, 1911. It is a printed broadside 20 by 28 inches, suitably framed, containing a brief biography of De Vinne, surrounding a photograph of De Vinne in his library, with the first bibliography of De Vinne's writings. The title of the broadside is "In Honor of Theodore Low De Vinne, A.M., Master of the Art which is the Preserver of all the Arts," and this title and an initial and outside border and the border surrounding the photograph are admirably hand drawn by Collins. The bibliography involved much research, and was reprinted in the 1915 year book of The Grolier Club.

What manner of man was this compositor? He possessed a talent of assiduity. He was an entirely self-taught letterer and geometric designer, but whatever work of that sort he did was for gifts, and all was done with professional excellence, though slowly enough we imagine. He had a receptive and exact memory. He could recite, letter-perfect, the Declaration of Independence, and it was characteristic of him that his library contained several works containing that great document, all corrected by his own hand, after comparison with a fac simile of the original and a certified copy which he obtained by application to the State Department in Washington. It is a surprising fact that most of the reprints of the Declaration contain errors due to careless copying or

to copying from imperfect copies. It was again characteristic of Collins that he would not commence to memorize the Declaration until he had taken pains to verify the copy from which he proposed to learn. Collins' devotion to the art and literature of printing did not curb or confine his social relations. As a young man he achieved several records as an amateur athlete; his library contains several books on athletics; he had a file of *New York Clipper Almanacs* for the purpose of keeping in touch with championship records. He was a high student in Masonry, an instructor in that craft and active in the work; his library contains a few rare souvenirs of Masonry and books thereon. He was a member of the Elks. For a wage earner his vacations were remarkable. He explored the Caribbean Sea during two vacations; once he went to Bermuda; once he visited all the great cities of Canada. These traits we note in proof that his remarkable devotion to the reading and study of the literature of his trade of printing did not in the least curtail his enjoyment of those pleasures on which the anti-reading, anti-studious printers exhaust their energies. Both Collins and De Vinne took their full share of the good material things of life while enjoying its higher spiritual and mental pleasures. They gained as much of the world as they wanted without any risk of losing their souls.

Beloved by his family and friends, timid among strangers, Collins' misfortune (though it probably did not worry his deeply philosophic spirit) was that of living in Pittsburgh, a city in which there was not one person qualified by sympathy with or study of the literature of printing to appreciate or cooperate with him. In Boston or New York and a few other cities Collins would have been able to associate with lovers of books and of printing. In Pittsburgh all his books and his scholarly and artistic attainments were unobserved; had he possessed (in addition) a million dollars he would easily have become a celebrity of Pittsburgh; even the librarians of Pittsburgh would have delighted to honor him for his million and his books. As it was, this modest man felt himself rebuffed by two of the better paid custodians of the books belonging to the people of Pittsburgh, neither of whom has any distinction in the real world of books. The principal library in Pittsburgh is connected with a great technological institution, the gift of a multi-millionaire, which denied to its students of printing the privilege of joining the social "letter" societies, which are reserved to students of "the arts" and drama and sciences. Printing is not recognized as an art there. It is classed

with blacksmithing and bricklaying. In such a purblind environment, as might be expected, the wage-earning Collins, possessor of many more books on the great art of printing than can be mustered in all the libraries and collections in Pittsburgh, received the cold shoulder; yet he was competent to assist and advise these keepers of books, as is proved by his wide correspondence with eminent typographers and book collectors. The public of Pittsburgh, unaided by a fortuitous millionaire, would probably



Book Mark of Theodore Low De Vinne.
The Library of De Vinne was sold at auction on January 12 to 16, 1920. This consisted of about two thousand titles, and \$24,600 was realized.

have no public library. It lacks the spirit which makes cities truly great. In art and literature and science it is a mendicant and in this respect it does not stand alone. There is not a good bookstore in Pittsburgh. Decidedly Collins rose superior to his environment and in time, if he had lived, would probably have followed the example of the millionaires Pittsburgh delights to honor, who with one accord have shaken its dust from off their feet.

De Vinne and Collins started in life on an equal footing. One became the wealthiest printer in America, the other remained a wage earner. Both were exceedingly busy persons and both found ample time in which to study and enjoy the art by which they earned a livelihood. The busiest men, in fact, read the most. Who was busier than Roosevelt, who read and digested more books, probably, than any man of his time? The printer, young or old, who "has no time to read," has no true excuse. He has no disposition to read. His mental appetite is too gross to be stimulated by the finer things of life. Such printers will always be in the majority; the victims of lazy minds, useful in an undistinguished way, living their lives in a well-enough way and then forgotten — ciphers in the book of life.

From the Calendar of the Commonwealth Press, Worcester, Massachusetts.

Never let your advertising be inferior to your product.

[This is for the benefit of manufacturers in general. For printers *Collectanea* urges: Never let your printing average inferior to your advertising.]

There has been a lot of business lost by the way telephones are answered.

This country does not need some one to run it or to feed it. It sadly needs some one who will let it alone.

Sometimes it is a good idea to have a fresh mind study your problems.

The pleasantest things in life are pleasant thoughts.

Courtesy is really nothing but common consideration for the rights and feelings of other people.

The reason that some people accomplish more is that they attempt more.

There is always some one in every organization to whom the boss turns when he wants something done right.

The only way to have a friend is to be one.

The only way to get a customer's attention is to give him yours.

We are making today the memory of tomorrow.

He that is of opinion that money will do everything may well be suspected of doing everything for money.

Doing is very largely a question of trying.

Never contrive to make it easy for your concern to get along without you.

To be sure, printing is our business, but it furnishes us lots of pleasure as a by-product.

Nature has a perfect cost system and one price to all.

The chap who is fired with enthusiasm over his job never is fired by the boss.

If a man is right he doesn't have to get mad about it.

Don't be foxy; it's an acknowledgment that you lack real ability.

We construct printing to fulfill its mission.

There are more lazy minds than lazy bodies.

Our customers are not merely names on our books; they are our business partners and friends as well.

If the days hang heavy on your hands you're in the wrong business.

A good many of us mistake action for progress.

Some people seem to regard it as bad form to know something.

A boss is one who gets things done.

There are three kinds of people in the world: the wills, the won'ts and the can'ts. Think it over.

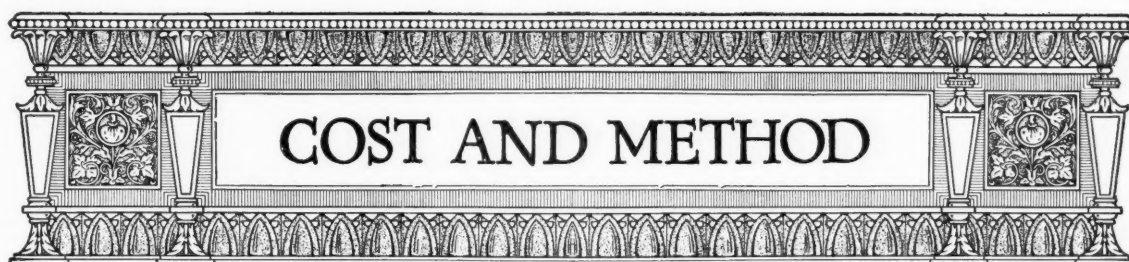
A man's true wealth is the amount of good he does in the world.

The public has a right to believe advertising. The dishonest advertiser is a public enemy.

Printer's ink is no good in cans, but spread it effectively on paper and it's some salesman.

* * * *

WHY should those who write of Printing descend to the plane of any of the mechanic occupations, when Printing is the source of all that ennobles mankind, extends commerce, and maintains civilization? Printing is an Influence! Printing is the most influential agency of civilization! Now, ye mechanic-minded printers, get this idea thoroughly into your mentality, and it will add to your profits.



BY BERNARD DANIELS.

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to \$50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Dodging the Cost System.

Practically every month the editor of this department receives several communications from printers with small or moderate sized plants asking for some easy way to find out how much it costs them to do business without having to bother with a cost system. As one expressed it this month, "I haven't any time for a lot of bookkeeping and figuring about interest, depreciation, or overhead. I want to know how much to charge for the work when I pay a man a dollar an hour."

That is the attitude of most all of the correspondents on cost keeping, and when we write them that for every dollar paid in wages the cost is over three dollars, they either ignore the letter or write back that they are located in a small town where rents are low and taxes low, and that they do not get or expect fancy salaries like the big city printers.

The actual fact is that the variation in cost between the various cities and towns is less than it would be if the three-to-one calculation were used.

There is only one way to secure figures representing the cost in your shop and that is to use a correct time ticket to show the amount of work done, and a simple system such as the Standard to gather up the cost data. If done every day it takes but a few minutes of the time of the one who makes out the bills and does the necessary bookkeeping.

A cost system saves its cost many times over every year by preventing the making of losing prices and the omission from the estimate of small items of cost.

There is no royal short cut to cost finding. If you will not do the work, you must either accept the results found by others who do keep costs, or you must risk the losses that are sure to come from guessing.

The Speed Mania in the Pressroom.

These are the days of fast traveling and impatience. If we want to go anywhere we look up the fastest trains and the shortest route, and fret and worry if there is a few minutes' delay at any point in the journey. If we run a car we are not satisfied unless we pass everything on the road, and we take big risks at crossings and turnouts to avoid having the other fellow gain a little on us. It is the same in the pressroom. When we are about to buy a new press the first, or almost the first, question that we ask the salesman is, "How fast will it run?" And we are not satisfied, possibly may not complete the purchase, unless he names a higher speed than we have been getting from the machines now in our pressroom. It is natural that, in times of high cost, we should want the machine that will give us the greatest output per unit of cost, but that does not necessarily mean that it shall run at the highest speed.

Only recently we visited an Eastern printer who had installed several new feeders on his job presses. He was very proud of the great improvement in his pressroom and was boasting that he could now run these presses at more than two

thousand impressions per hour, which would give him much more than fifty per cent increased production. After watching the machines for a short time we realized that they were making numerous stops and that fully a minute was lost at each stop before the pressman could get to the machine and adjust and start it. A stop watch showed that he was trying to run these machines at about 2,400 per hour and because of the stops he was losing fully seven minutes each hour. We are not going to discuss the cause of these stops, whether from defective stock, improper adjustment of the machines, or other cause, but let us figure just how much loss there was in those seven minutes. The machines were supposed to be running forty per minute. Seven times forty is 280; this deducted from the estimated product of 2,400 leaves only 2,120, about nine per cent less than expected.

In a cylinder pressroom in the same city we saw a number of presses each of which, the foreman told us, was turning out 15,000 sheets per day. The stop watch told the story of 1,800 per hour, which would mean only 14,400 in a day. They thought they had a speed of over 1,900, but there was a slight slip of the belts. But that is not all; the time tickets for those machines told the tale of stops for changing rollers, for oiling up, for washing out cuts, for loading feeders, and the various other delays so well known, amounting to forty minutes a day. At 1,800 per hour, forty minutes will account for 1,200 sheets. So the 15,000 expectation was reduced to a 13,200 possibility and a 12,500 probability.

Now, suppose our friends were estimating upon their ideal figures on a close-priced job, or making promises of delivery on a special hurried order. Think how far from making good they would come! And unless they analyzed conditions and found out the true facts the workmen would be unjustly blamed for restricting production.

The worst of it is, however, that the printer with the speed mania is apt to slight quality to secure speed. Instead of running the full-bodied ink that is called for to give the effect designed by the artist, he will substitute a lighter ink that will run faster, or he will dope the ink to keep it from pulling. He will overlook slight variations in register to save stopping for adjustment. To avoid keeping the press standing he will back up too soon. He will fold too soon for the same reason.

It is time that printers take the word "quality" more seriously in all their departments and think less of speed. The result of the present speed mania has been a degrading of the average quality of general printing, which has done much to increase the discontent of the buyers and to lead them to use less of the printer's product than they otherwise would. Let us side track the speed idea for a while and start a quality campaign. Not a boost for the few who are now doing printing that stands out above the average, but for the creation of an appreciation by the public and by the average printer of the value of good printing for general use.

Measuring Composition by the Square Inch.

On another page will be found a communication from W. G. Martin, secretary of the Detroit Typothetae, regarding the new system of estimating composition by square-inch measurement devised by G. L. Garand of that city.

This is a subject that has been studied and experimented over for a number of years, one of the earliest workers in that field being Daniel Baker, of Philadelphia, who published the results of his work in a series of estimating lessons put on the market by the Master Printer Publishing Company, the lessons being now out of print. His system comprised a classification of composition according to the average time required to set a square inch, or the number of square inches of the class that could be set in one hour. It was adopted by a number of printers and several printers' organizations. These lessons were copyrighted and issued in 1911, but the system was used by Mr. Baker for five or six years prior to that time.

The Ben Franklin Club of St. Louis also did some original work in an effort to prepare a plan of square-inch measurement of composition. The work of that organization was along the line of preparing or selecting sample pages of different values of composition and using them as guides in figuring. Their plan was actually used for a time, but has recently been revised more in line with Mr. Baker's method.

The new method of Mr. Garand is to prepare a scale of square inches, such as the electrotype and engraving scales, with which we are so familiar, and fill it out with the prices of an average or a typical job figured out from records of actual production at \$2.80 per productive hour. He then provides a series of percentage deductions and additions, according to the class of the work actually being figured on. This is really an adaptation of the older method of Mr. Baker, though his description of the classes is not exactly the same. The key chart of the Garand system is prepared to cover a job or page 17 by 22 inches, and according to his classification it covers "very close jobwork," called by him Class 5. "Close jobwork" and "medium jobwork," which form the bulk of the usual composing-room output, are estimated by making a percentage reduction from the figures shown in the scale.

We are always impressed with the value of any attempt to secure uniformity of price in the printing business for a uniformly graded product, and Mr. Garand's work will naturally help along this line, but we are afraid that Mr. Martin and the Detroit printers will be disappointed if they have an idea that any scale, no matter how correct, is going to stop bargaining on the part of buyers of printing. It is simply a step in the right direction, and so long as the present cost of composing-room work continues it will help those who use it rightly. When the present cost changes, a new scale or a new percentage arrangement will have to be adopted.

The Service a Printer Can Give.

As soon as "service" is mentioned many printers begin to think of advertising writing, copy preparation, and artwork. These are things of which the printer should know more than the buyer, and in the purchase of which the printer should be able to give advice and service, but that is not the service to which we refer at this time.

When your customer comes in to give you an order, you can merely listen to his instructions and make the necessary notes to insure their being followed to the best of the ability of your workmen to visualize your instructions, and let it go at that. Or you can, after learning the exact purpose for which the customer intends to use the job, make such suggestions as will make it more fitted for his purpose, so that it will give him better results, or in some cases so that a job intended for temporary use or for casual use will cost him less money.

This service may even go so far as to suggest a certain uniformity and standardization in his forms so that they may

be run together, or a reduction in the size or weight of the paper, or even the quality, so that he can afford to use them more freely and make carbon copies for record and for facilitating the handling of business. This class of service has been featured by the loose-leaf concerns for years, but the printer has not taken advantage of his opportunity to any great extent.

The service that a printer can render in suggesting the arrangement of copy and layout is too well known to need more than suggestion, yet we find numbers of printers losing orders because they have not seen the wisdom of letting their customers know to what extent they can take this burden off their shoulders. Only the other day, we saw a printer take an order with the casual remark: "This copy is not very well prepared." But he made no effort to tell the customer that if the copy had been properly prepared the composition would have been reduced fully twenty per cent, or to advise the customer to have the copy typewritten and properly punctuated. When that job is done there will be the regular battle over the cost of alterations, and the printer will make an allowance from his bill for fear of losing a customer or for fear that he will not be able to collect promptly.

The printer who places himself in his customer's place and looks at his printing from the customer's point of view when taking an order, will render service which will bind the customer to him with hooks of steel, and he will not have to sacrifice the percentage of profit that he desires; he will surely save many disputes and troubles.

Persistent Advertising.

The printer who would be successful and make money must advertise, not only once in a while, but all the time. There is no exception to this rule, though there are many variations of method in advertising, from the ethical style of the professions to the flamboyant spread of the department store. The real method lies between these extremes.

The most important part of advertising, for the printer, is persistency. There are many printers in every locality, and the majority of these are busily reaching out for new business all the time. The ones who hold back or who only go after business spasmodically when orders are few and there is need of something to keep the workers going, are the ones who are compelled to meet the keenest competition of others in the same dire straits and take business at close figures.

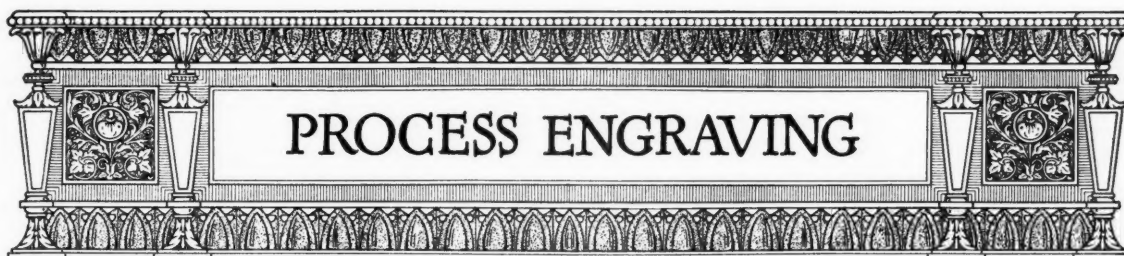
A printer's advertising is not calculated to bring immediate results, and for that reason he should advertise even when he thinks he is too busy, in order to have business coming in when the orders on hand are running out. He should advertise when he sees a dull season approaching, so as to get the first of the orders and avoid having a dull season.

Dull seasons come because we are looking for them and say to ourselves, "Well, I guess we had better lay off from advertising until business gets better and save that much toward meeting expenses during the dull spell." We start out by looking for the dull spell; and a man will find anything he hunts for in this world, whether it be dull spells or profits.

Every printer should set aside a certain percentage of his gross income for advertising and use it to the best advantage, remembering that if he uses it properly he will be able to keep his plant busy on the work for which it is best equipped.

He should apportion this appropriation for advertising so that it will be used in keeping his business and specialty before the buyers all the time, but particularly at the time when others are talking of coming dullness and slacking up in their struggle for business. This will always bring results, if the advertisements themselves are right. And every advertisement should be a sample of the thing that is offered for sale. The printer is the only business man who can do this.

Look over your list of successful printer friends, and you will find that they are all persistent advertisers.



BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted.

For terms for this service address The Inland Printer Company.

A Correction.

In this department of the February issue, on page 575, there appeared a note entitled "Positives for Offset and Rotogravure Printers," in which the statement was made that "The Esleek Manufacturing Company, of Turners Falls, Massachusetts, makes a 7½-pound onion skin paper, No. 1722," etc. A letter from the company calls our attention to the fact that this statement is wrong, that the onion skin paper referred to is the glazed Fidelity onion skin, made on the basis of 17 by 22 inches, 8 pounds, and that it should be referred to as Fidelity onion skin, not as No. 1722 as mentioned in the note. We regret this error, and trust our readers will make note of this correction and thereby avoid inconvenience.

Senefelder Transferred Designs to Stone.

In answer to the query as to who it was that discovered that drawings might be made on paper and transferred to stone, the credit should be given to Senefelder, who wrote prior to 1817 in his book of instructions for lithography: "The method of first drawing the design on paper with soft chemical transfer ink, and then transferring to stone, offers such advantages that it pays to practice it."

First Photoengraving 1826, Not 1824.

The portrait of Cardinal d'Amboise, etched on metal by Nicéphore Niepce, which is preserved with many other relics of this first photoengraver in the museum at Chalon-sur-Saône, France, has been labeled as having been made in 1824. M. G. Potonnie has been studying the letters and other documents left by Niepce, and finds the correspondence between Niepce and the Parisian engraver, Lemaître, by whom the plate was printed, proves that Lemaître did not take proofs of the plate until 1826. *The British Journal of Photography* says: "The question may seem an exceedingly minor one, but inasmuch as proofs from the plate are preserved in the Chalon Museum, in the Musée des Art et Métiers and by the French Photographic Society, all bearing the earlier and erroneous date, there seems good reason for drawing attention to an historical error which has survived too long."

Stripping Dry-Plate Negatives.

"Collotype," New York, writes: "In the collotype, or gelatin printing process, we require, as you know, a reversed negative. When working from copy we do this by using a prism, but frequently negatives are supplied which I would like to strip as we do wet plate negatives."

Answer.—If the dry plate negatives are unvarnished, put them to soak over night in a tray of clean water. Next day transfer them to a tray containing 25 ounces of water, 10 ounces of formalin, and 1 ounce of glycerin. Leave them in this formalin solution for at least five minutes and stand in a rack to dry, without washing off the formalin mixture. When

the negatives are thoroughly dry, flow with celluloid varnish as thick as collodion. Celluloid varnish may be made by dissolving transparent celluloid clippings in amyl acetate or acetone. When the celluloid film is dry, cut around the edges of the negative with a sharp knife, and gently strip the negative from the glass, when the film can be used in the printing frame either side down.

Carbon Tissue for Line Engraving.

C. Schneider, Brooklyn, N. Y., writes: "Having had experience in carbon printing, I tried it for line engraving in this way: Plain carbon tissue is sensitized in a saturated solution of potassium bichromate to which is added a little albumin. Expose the tissue and transfer to zinc. I then heat the zinc and apply ink (wax, resin and litho ink) with a tuft of cotton, working in a circular motion, and then powder with a mixture of resin, dragon's blood and asphalt. I repeat this operation of heating and powdering until the lines take no more, then bake, after which the lines shine brightly. The image appears to be a sure thing to resist acid, but it is not. The acid gets through, causing the whole surface to be porous. For the first bite I use a weak solution of 2½ parts nitric acid to 30 parts of water. Now what I want to know is the right kind of resist for carbon."

Answer.—Your question is printed in full as it describes a wrong way to go about zinc etching. If you will develop the carbon tissue print on the zinc until the zinc is free of gelatin except where the light has acted, and will then heat the zinc almost to melting point until the gelatin is carbonized, you will have an image on the zinc that will resist etching with chlorid of iron, but will not resist nitric acid and water. By transferring your carbon to copper you can heat the metal to a much higher degree and be sure of carbonizing the gelatin, while chlorid of iron is the proper mordant for copper.

Increasing the Sensitiveness of Bichromatized Solutions.

"Etcher," Philadelphia, writes: "What is it that is used to increase the sensitiveness of enamel? I have read somewhere that a dye is used, as is done on dry plates, but I have forgotten the name of the dye. I have to take twice the time I formerly did to make a print. It may be that the electric light is to blame. Can you tell me the name of that dye?"

Answer.—Some years ago there was a statement published that a Viennese professor had found that erythrosin, the dye used for making dry plates sensitive to yellow, would, when added to bichromatized solutions, increase their sensitiveness. Immediately all progressive engravers tried it, without finding that it gave any increased sensitiveness. In fact, it worked the other way, as bichromatized solutions, either fish glue or albumin, required more time for proper exposure with the dye than without it. There is a tendency

for bichromatized solutions to work more slowly in winter than in summer, and there are several reasons for this: One reason is that the coating on the plate is usually thicker in cold weather than in warm, when the solutions are more fluid. Then the daylight is surely weaker, and artificial light most frequently weaker, in winter than during the summer. Thus far no dye has been found that will increase the sensitiveness of bichromatized solutions.

Rotogravure in the United States.

From both England and France come queries as to the progress rotogravure is making in the United States, to which it might be answered, as has been said here before, that it is unfortunate that rotogravure should have been put into use first for newspaper supplements, when the method is so well adapted to give the finest results possible from the printing press. Just now the further progress of newspaper supplements is held back by the shortage, and consequent high cost, of paper. It would be a fine opportunity to utilize rotogravure for its proper use in book and high-class magazine illustrating, and also in high-grade advertising and commercial work, but here again is the obstacle that there are no sheet feed or small rotogravure presses of any kind to be had. Pressbuilders are so busy endeavoring to fill orders for typo and offset presses that they have no time to bother with a new type of press. So the progress of rotogravure is temporarily delayed here, while Japan is rapidly progressing with it.

Louis Alphonse Poitevin's Patent.

"Lithographer," Brooklyn, N. Y., writes: "I heard your talk the other night before our union, in which you spoke of a Frenchman as being the Father of Photolithography. Could you give me the date of his patents?"

Answer.—Louis A. Poitevin obtained on August 27, 1855, patent No. 24502, a most comprehensive French patent, for its title began: "Photographic Impressions in Greasy Ink and of Different Colors, Liquid or Solid, on Paper, on Cloth, on Stone and Pottery," etc. On December 13, 1855, he received two English patents, Nos. 2815 and 2816, which if they were in force today would cover all processwork. Poitevin never applied for a patent for these inventions in the United States. He sold the rights to his inventions later, Lemerrier, of Paris, making most successful use of them.

Watch Copyright Legislation.

Readers of THE INLAND PRINTER may recall how this department fought for fifteen years the iniquitous old copyright law under which American publishers were having engraving and processwork of any kind made abroad and copyrighted in this country. If the reader will refer to this department for May, 1909, page 255, he will learn how the long fight ended in victory, and he will also note the protection it brought to the engravers of this country.

A new proposal is to come before Congress, of which this is the first note of warning. At present, photographs made either in the United States or in Great Britain must be registered at Washington to obtain copyright. It is proposed to continue this method as far as photographs made in the United States are concerned, but photographs made in Great Britain will not require registration in this country, or any mark to indicate they are copyrighted. The fact that they are British will be sufficient to protect them. So that any photo-engraver who reproduces a photograph or picture without a copyright notice may render himself liable to costly court proceedings, heavy damages, or blackmail. It would make it dangerous to handle any uncopyrighted photograph. It is to be hoped the American Photoengravers' Association and the International Photoengravers' Union will take steps to protect our craft against this new danger.

The House of Levy.

Since 1869, when the late Louis E. Levy began the attempt to make photoengravings through the action of light on bichromatized gelatin, the Levy family has been active in the photoengraving business. Louis Levy perfected an etching machine; Joseph B. Levy became a camera maker, and Max Levy is known the world over as the maker of perfect screens. Now the second generation, Howard S. and Lionel F. Levy, sons of Louis E. Levy, under the title of The Repro-Art Machinery Company, have taken over the inventions and businesses of their elders, so that etching machines, cameras and screens will be supplied by this company. Max Levy is not retiring from activity; he is engaged in completing a precision measuring machine that will enable one to discover without difficulty a difference of one fifty-thousandth of an inch. Of the younger men on whom rests the responsibility of preserving the fame of the family, Howard S. is just over thirty-eight years old, and his brother, Lionel F., but thirty-five years. They are old, however, in experience in the photoengraving industry, splendidly educated, and are admirably fitted to maintain the traditions of the family.

"Paper & Ink."

Here is a publication devoted largely to lithography, and printed as such a publication should be, in the planographic manner on the offset press. Frank O. Sullivan, so well known in printing trade circles, is sponsor for *Paper & Ink*, and he asks that it be not judged by the first number, which appeared in January. *Paper & Ink* is sure to attract attention for its novel appearance from cover to cover. It gives examples of offset printing on several kinds of paper. The magazine was produced entirely from engraved plates, and was printed on the offset press by William Grass Printing Corporation, New York. The peculiarity in the method used for preparing the zinc plates is that the photoprinting on the plates is done from positives, instead of from negatives as is customary. Type is set as usual and proofs are pulled from the type on a special grade of onion skin paper, known as Fidelity onion skin, a special ink made by the Sinclair & Valentine Company, called "Positive Black" No. 652, being used. This type proof on the onion skin paper is then dusted with lampblack, and becomes as opaque as a positive as is known to photography. *Paper & Ink* for January has many features of interest to printers. It can be had from National Paper Trades Exchange, Inc., 33 West Forty-Second street, New York.

Vision Filters to Determine Color Luminosity.

The Ilford Company of England has brought out photographic vision filters, as it terms them, which will be a great aid to the photographer of colors. They cause colored objects viewed through them to assume the relative tone values as will appear in photographic copies made by means of the plate for which each view filter is designed. For example, an ordinary plate being most sensitive to blue and violet, and blind to green and red, it has been possible to roughly determine how colors will be recorded on such a plate by viewing the copy through a blue violet filter. The company's new Ilford P. V. iso filter will tell in advance how a green sensitized or orthochromatic plate will record colors, and their P. V. pan filter will perform the same function for a panchromatic plate. By inspection of colored copy through these vision filters one can, after a few trials, judge fairly accurately the luminosity of the different colors when the plate is exposed without any filter. Then, by studying the copy through these vision filters, together with the regular color filters, one can soon learn to determine in advance just what results will be obtained through the filter and on the plate he will select, thus obviating guesswork, besides saving time and money, and bringing about a decided improvement.

PHOTOGRAPHY AND THE LITHOGRAPHIC PRESS.*



ONE of the most fascinating stories is the account that Alois Senefelder has left us of the researches he made before he perfected lithography. Senefelder was the Edison of his time, only that Senefelder was poor and had a struggle to support himself while carrying out the thousands of experiments which resulted in "chemical printing," as he called it, or lithography. His work revolutionized the art of printing, has given employment to thousands of artists and artisans, and has brought pictures, especially in color, into homes that might never have enjoyed them.

During the early part of the last century lithography was taken advantage of by great artists, and some of the prints they made are priceless possessions in art museums. In those days the method of copying paintings, or any subject, was by first making a drawing of the proper size and then a tracing from that, which was then transferred to stone. Several mechanical devices were tried for copying a drawing in proper proportions, but none of them were entirely successful.

Some centuries before Senefelder's time Friar Bacon had invented the camera obscura, which became a scientific toy. During the early twenties of the last century, Nicéphore Niepce, finding that asphaltum was sensitive to light, experimented in an attempt to fix the image given by the camera obscura, which resulted in the daguerreotype in 1839.

In that same year, 1839, Mungo Ponton discovered that paper soaked in potassium bichromate and dried was sensitive to light. Years later Louis A. Poitevin showed that it was the glue size in the paper that became light sensitive, and on this is based all the photomechanical processes.

As to applying Ponton's and Poitevin's discoveries to lithography, it is interesting to find that Dixon, in Jersey City, and Lewis, in Dublin, Ireland, were both attempting this in 1841; just how far they succeeded it is difficult to ascertain.

For the benefit of the student who wishes to follow the work of some of the early inventors of methods for applying photography to the litho press here are their names: Zurcher, of Paris, 1842; Lemerrier, Paris, 1852; Louis A. Poitevin, Paris, 1855; L. H. Bradford, of Bradford & Cutting, Boston, 1858; P. Gibbons, 1859; E. I. Asser, Amsterdam, 1859, and William Toovey, Brussels, 1859. In that same year, 1859, came the greatest invention of them all, by John W. Osborne, of Melbourne, Australia. Osborne coated fine linen paper with gelatin and albumin, and on it made a lithographic transfer by photography, and from that time dates the real wedding of the camera and lithography.

Osborne came to the United States and in 1866 organized the American Lithographic Company, which soon began to reproduce line engravings for art purposes, and also maps and patent drawings for the United States Government. If we were to find on the news stands tomorrow morning a daily newspaper printed in colors it would surprise us, and still it is possible, for the photomechanical processes of today are equal to it, the question only being, would it pay? A daily paper in colors would not cause the sensation created over the whole printing and publishing world when there appeared on March 4, 1873, the *New York Daily Graphic*, a daily illustrated newspaper. It illustrated the news of the previous day, lived to be eighteen years old, and proved that the camera and lithography together could accomplish great things and would never again be separated.

In the early methods of applying photography to lithography it was the stone that was sensitized. Osborne in 1859,

and the *Daily Graphic* in 1873, proved that the photolitho transfer was a more practical way of getting a picture on stone by photography. The lecturer said that in 1894 he was in the business of photointaglio engraving on copper and steel, and hit on the idea of engraving a copper plate intaglio and pulling transfers from such a copper plate to be retransferred to stone. This proved to be an improvement, but lithography was at a standstill at that time and this method was not taken up, until today it is proving popular.

When Ira W. Rubel found, over in New Jersey, that he could print on a rubber blanket, and offset the impression on almost any kind of paper, he gave planographic or surface printing an impetus that changed lithography or printing from stone to what is known as offset printing. In applying photography to offset printing it became necessary to make the photographic print directly on the grained zinc or aluminum sheet, and now we have a new monthly magazine, known as *Paper & Ink*, that would seem to indicate that photography and offset printing, or photoplanography, are wedded forever, never to be divorced.

We are now approaching a period of research in the graphic arts, and in going over the experiments of those whose names are recorded here it may be found that some of their discoveries will be found valuable in their application today. A study of the work of Senefelder and these fathers of photolithography will make us all better craftsmen, and the more we know of them the more we will be impressed with the fact that they were "giants in their day."

The lecturer had with him, selected from his own rather extensive collection, exhibits of half-tones, as well as a number of photolithographs of nearly fifty years ago that were a surprise to the audience, as they were made before the days of photoengraving and demonstrate what can be done when photography and photoplanography are doing teamwork.

CLEANING THE METAL FEEDER.

BY JOHN E. ALLEN.

The cleaning of a metal feeder on a slug casting machine may be made an easy task if it be done in a certain way. In one large composition plant the metal feeders are cleaned each evening shortly after the night shift has started to work. When the metal in the feeder is rather low the machinist's helper removes the cylindrical casing, so that he may the more readily watch the disappearing metal. About the time the feeder is nearly depleted of the purer metal, the base of the feeder is lifted from its position with a pair of tongs, turned over and emptied, then placed back on the machine, all in one simple and quick operation. Then another feeder on another machine is given attention, and so on until the entire battery has been looked after. Each cleaned feeder is replenished with metal immediately upon being completely freed from dross, the cylindrical casing is replaced, and matters go forward in the ordinary way.

This system of cleaning the metal feeder as each individual feeder is nearly empty is much better than the plan of cleaning feeders in immediate rotation, regardless of the amount of metal contained in each at the moment of removal from the machine. Time is wasted in prying the larger ingots from the base of the feeders, to say nothing of the extra amount of metal that must be remelted before being in shape to use again on the machines.

The main idea is to clean a feeder just at the moment when it is the more easily cleaned, and not at any certain time of the clock.

In the metal room of the same plant two cards are used regularly. One reads "Hot," and the other "Cold." The former is placed above ingots too hot to handle; the other is put over those that are ready for use. Burns are thus avoided.

*Synopsis of a talk before the Amalgamated Lithographers of America, in New York, by Stephen H. Horgan.

CURIOS FOUND IN THE DICTIONARY.

BY F. HORACE TEALL.



If you think that words, simply as words, are not interesting subjects of study, let me suggest that you look up in the dictionary the word curious. Or rather let me tell what I find there about this word and the allied noun, curiosity. You will at least gather from the quest the conviction that many curiosities are existent among the common words of our language, and I am not a good guesser if nothing more results from it. The two vocables mentioned are themselves curiosities, especially in the fact that their original sense is hardly suggested in their present common uses, though it is really included in their true significance. They are suggestive of interesting study, which will aid in selecting the words that tell most clearly what is meant to be clearly expressed.

Originally to be curious was to be careful, precise, accurate, or fastidious; almost any word that implied carefulness of any kind might have been substituted for curious, according to circumstances.

In the sixteenth century Puttenham's book, "The Art of English Poesy," said: "It was therefore of necessity that a more curious and particular description should be made of every manner of speech." Another sixteenth century writer, Rev. Richard Hooker, wrote: "Men were not so curious what syllables and particles they used."

These quotations are taken from the Century Dictionary, not from the originals, and are given for a reason that probably influenced their selection for that work. Both writers meant careful by their use of curious, and both quotations point to a need of our day, as clearly as they did to one of their own time.

As an instance of the ease with which history may be perverted by careless use of a word, here is something written by a professor of history in one of our universities: "At the basis of Mohammedan doctrine was the book of teachings which he (Mohammed) had compiled during his life."

What this writer meant is true, but part of what he says is not true. The Koran was not "compiled" by Mohammed. Compiling is a process of gathering various fragments into one collection, and the Koran is such a gathering of Mohammed's sayings, made after his death.

In the word compile we have a curiosity. What does it mean, and how has it come to be used as it is? Its Latin original means "to rob or pillage," literally by physical force; and the thieving idea is still present in the significance of compile, though it is often used without such a thought. The professor from whom I have quoted could not have intended to say that Mohammed stole his own sayings from himself. On the contrary, that some of his predecessors in grammar writing had stolen from others was just what Gould Brown did mean when he accused them of mere compiling.

We all know the somewhat contemptuous inference with which city people often speak of countrymen, as if countrymen could not know much; and of course as a rule they do not know much, practically, of city customs. How many of my readers can tell when this fashion originated among city people?

Two every-day words, not commonly suggesting any such connection, come to us through the same circumstance of ancient thought that leads to the now lessened derogatory use of the word countryman. The old Roman name for a village was *pagus*, and the word was extended in application to the country generally, so that the adjective *paganus* meant rural. As Christianity is the one great institution of those times that remains, the word pagan has survived as the opposite of Christian, and it took its present sense from the fact that the countrymen of the old Roman empire clung to their idolatry longer than did their brethren in the cities.

From the same circumstance, in a far distant country, comes our word heathen, which was originally the Anglo-Saxon word for a countryman, or dweller on the heath. These three words — countryman, pagan, and heathen — illustrate the curious fact of great similarity in process of thought of three very different peoples, for we are very different from our Anglo-Saxon forefathers in most ways.

One need not search far in the dictionary to find curious words. Most words have an interesting history as to development and change of sense, and the regular processes of formation by compounding different elements into one new vocable are very interesting and profitable as a study. If you desire to know the English language well, you can not afford to neglect etymology.

Accord, concord, and discord come from what seems a queer thing to suggest such words for the sense in which they have always been used. In each the second syllable is from the Latin word for heart. Accord literally, in its elements, means "to the heart." Real agreement or harmony must have been considered so sweet and so rare that the only fitting name for it must contain that of the heart as the seat of human affection.

Caprice and capricious seem to arise from the fact that people could find no better comparison for certain actions than the caperings of a goat. The etymology of these words that connects them with the Latin name for goat is questioned by the Century Dictionary, but there is no doubt that caper is from that Latin word.

Instances of curiosity in words might be given almost innumerable, but the few mentioned may suffice as illustrations of the significant circumstances that originate many of our commonest expressions. The interesting and profitable study alluded to might well consist in habitual consultation of the dictionary, never left until the whole explanation of the word looked up had been mastered.

Of course no one can ever attain such mastery of the whole language as will enable a recalling of the origin or history of each word on every occasion; but continual study for the purpose of such accomplishment will undoubtedly lead to clearer distinction between words that approach each other in their meanings and yet are really different. Such distinction is one of the great characteristics of the clarity of style in the writings of the masters of language, and particularly those of our great poets, or "makers," as they used to be called. The lack of it is what has misled rhetoricians into the blunder of citing as an instance of tautology Dr. Samuel Johnson's lines:

Let observation, with extensive view,
Survey mankind from China to Peru.

This is said to have been translated into prose: "Let observation, with extensive observation, observe mankind extensively."

Very little thought suffices to show that the "translation" is about as bungling as any such thing could be. Not a pair of really equivalent ideas can be shown to be included in the lines, and therefore they do not exemplify tautology.

I leave the subject with a recommendation to those who care for such study to trace out the reason for this direct contradiction of the teachings of noted rhetoricians, and determine for themselves whether it will not pay to think closely before committing to print, or even to the writing of a letter, any important expression.

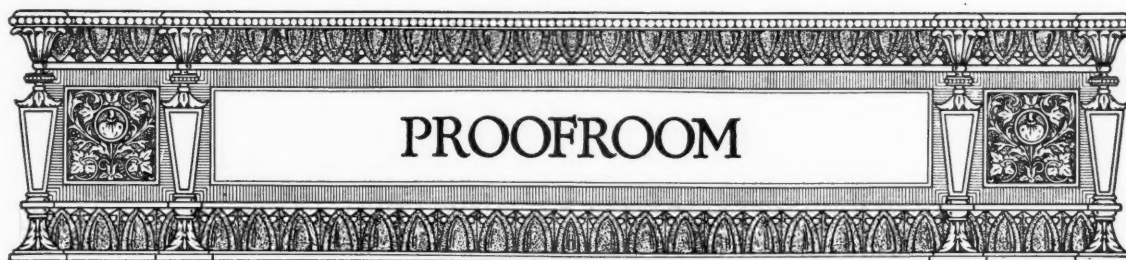
THOUGHT VOWELS WERE BIRDS.

Examiner — Well, my boy, can you tell me what vowels are?

First Boy — Vowls, zur? Es, of course I can.

Examiner — Tell me, then, what are vowels?

First Boy (grinning at the simplicity of the question) — Vowls, zur? Why, vowls be chickens.—*Farm and Home.*



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Construction.

Geo. P., Cincinnati, Ohio, sends this: "Would be pleased to have your opinion on the construction of the sentences: 'Cynics say they can tell if a strange young couple are married or not by watching them walk along a street. Through days of courtship each party studiously advanced only their best qualities.' A proofreader insisted the nouns implied plurality and required a plural verb and a plural pronoun."

Answer.—That proofreader was strictly correct in his insistence as to the first sentence, but might reasonably have qualified the assertion about the second, if he had cared to take the time or trouble. A couple must be two persons, not one, and must be spoken of in the plural. We have to say they are or are not married, if we speak appropriately. "Each party advanced their," etc., is reprehensible in two ways, though in keeping with very common usage, and is not always open to correction by operators or proofreaders, especially as it needs rewriting, not mere correction of the pronoun.

Spelling and Compounding.

P. J. P., New York, writes as follows: "(1.) Where the form 'coöperation' is used and the word must be divided 'co-' at the end of a line, should the dieresis appear with the second part of the word in the next line?"

"(2.) In most of the printed matter that comes under my eye the forms 'center' and 'theatre' are used. According to the dictionaries it would seem that we should have either 'center' and 'theater' or 'centre' and 'theatre.' Is there any good reason for treating the two words differently?"

"(3.) From what I have been able to read on the principles of compounding, I should expect to find 'today' a signal example of a case calling for the solid form—one in idea, short as it could be, and so old the meaning of one of its elements is forgotten. Yet it appears very often with the hyphen, not only in all the New York dailies, but also in books which incline to very modern spellings. Is my observation correct, and is there an explanation for this?"

Answer.—(1.) The dieresis should not appear with the second part of the word in the next line, but only the plain letter. The sign is only for use when the two letters are together, to show that they are separated in pronunciation. When the letters are divided, in two lines, the reason for use of the sign disappears, and so should, and does in good usage, the sign itself.

(2.) My observation differs radically from that of the letter writer. I have seen such difference so seldom in print that it has almost seemed accidental to me. Yet I have known of at least one publishing house which dictated such a difference in its work. No reason is apparent for it. The general practice is to spell all such words alike.

(3.) The writer's observation as to the forms "to-day" and "today" is correct—that is, it is a fact that some people write the word one way and many write it the other way.

Absolutely no reason is known to me except the predilection of a large part of our people for instituting faddish notions and the wide-spread impulse among a still larger part to adopt the changes they introduce. Nothing is known to me in the way of principle that would lead me to advocate omission of the hyphen from to-day, to-night, or to-morrow. This leads to another fact I can not explain. I have never written one of these words without the hyphen, yet the magazine always prints my to-day, etc., as today, etc. They have perfect liberty to do so, and I do not consider it worth a complaint. Mere unvarnished history of these terms is that they were universally written with a hyphen until something like half a century ago, and then somebody began to omit the hyphen and was copied increasingly until now the practice is about fifty-fifty. Enough of the good old practice remains for me to proclaim my firm adherence to it until doomsday. All of our dictionaries give the hyphenated forms only, though they may not continue to do so very long; most of our best authors and publishers use the hyphen; and I know of no reasonable argument why it should not be used. But I am free to admit that I can not utter any overpowering argument in favor of its use. It is a case of one strong prejudice against another, neither willing to show signs of weakening.

Are Services Retained or Secured?

R. E. V. (address not on letter, envelope lost) writes: "I submit the following to you for settlement. A disputed sentence is: 'This firm has retained the services of the best advertising man west of Chicago to write copy for them.' 'A' claims that the word 'retained' is improperly used in this sentence, inasmuch as the writer in question had at the time no connection in or with the firm, and had written no copy for them, but there was an agreement whereby he was to write for them in the future. There was no contract. 'A' claims that the proper word is 'secured.' 'B' claims that 'retained' is the proper word, and even went so far as to say that if one buys coal and puts it in his cellar for use the proper word to use in explaining this would be 'retained,' and that 'secured' would not be proper. If both words are permissible, which is best?"

Answer.—So far as proofreading is concerned, the word written in copy is best. The proofreader should do nothing in such a case except to verify the print by the copy. The customer is free to decide what words he shall use, and the printer's interest lies only in doing satisfactorily the work ordered from him. Doing it satisfactorily does not preclude him from an interest in correct language, but when two words are so closely allied in meaning there is no gain in quibbling about them. As to mere language correctness, this question may be open to argument, but the argument should be more logical than that here shown. What is adduced as reason for and against in the letter is all irrelevant. A lawyer is retained as an advocate when his services are secured in advance, and why not another

advocate? I would not store coal in my cellar to retain it, but for the purpose of burning it. If I bought it before the time to use it, I would do so to secure it. It is doubtful whether any one could show conclusively that either of the two words is better than the other for the sentence in question, especially so as to convince any writer that he had used the wrong one. Therefore I repeat that a proofreader should do nothing in such a case except to make his proof like his copy.

On Capitalizing Mother and Father.

J. H. L., Techny, Illinois, writes: "Since you invite correspondence on the item 'Bad Manners and Capitals' in the January number of *THE INLAND PRINTER*, I venture to give my opinion on the point in question.

"I do not favor the use of initial capitals for the words father and mother in sentences like those quoted in the item. Father and mother are no more to be considered as proper names that are the words brother and sister, aunt and uncle, and a host of other words; they are simply common nouns and therefore need no capitals. The only instances where I should use capitals for these words is in cases where they refer to persons in religion, as, for instance, Father James, Father Colton, Mother Angela, Brother Azarias, Sister Innocenta, etc. In these expressions it might be said, I believe, that the words form part of the proper name of such persons, but in themselves they are not proper nouns.

"To say that writing these words with small initial letters is an iniquity seems nothing short of ridiculous to me. The sentence quoted, 'Look, mamma, look at Wag,' is perfectly correct, in my opinion, since Wag is a proper noun and mamma is not. It has nothing whatever to do with good or bad manners, or with respect for the person addressed. Too many capitals disfigure the sentence and the page, and were one to make such distinctions for the use of capitals, he would hardly know where to draw the line, it seems to me.

"Much more could be said on this question, but let this suffice. I give it as my humble opinion on the matter without wishing in the least to impose it on others as the only correct form. I might add that I have, and always have had, as much respect for my father and my mother as the next man has, and I should consider it very unfair to me if any one accused me of lack of such respect because I write the words with small initials. And I know that thousands upon thousands of others, and not bad writers either, will agree with me."

THE PRESENT LACK OF APPRENTICES AND THE REMEDY.

BY W. W.



SEVERAL years ago it was no uncommon thing for the apprentice in the printing office to be the general errand boy and "handy man" around the print shop. He would usually come down for work at seven o'clock and sweep the floors and build the fires before the boss arrived. Possibly some subscriber (if the boy worked in a country newspaper office) would come in and renew his subscription for another year. Here would be his chance to get a little business experience. Later, when the boss arrived, the boy would get a chance to try his skill at feeding the press; after a while he would make ready his forms. He was usually encouraged by his employer to read the trade journals; typefounders' specimens were of easy access; and if he were especially industrious he would return to the plant at nights and work out problems which he had encountered during the day. In the course of his apprenticeship he would get some experience in the bindery, and by the time he graduated as a journeyman he had a working knowledge of the business from A to Z.

Let us contrast this system with the one in vogue today. The boy shows up for work at eight o'clock, or possibly later. At the tap of the quitting bell he puts on his hat and coat, and five minutes afterward he has dismissed the printing business from his mind and is on his way to a hurried supper and the nearby movie show, where he spends the evening.

For the first six months or longer he puts away leads and slugs, and if he has the courage to survive this introduction to the "art preservative" he is advanced to a frame and sets type. And that is about all he does—no feeding of the press, no make ready, no binding, no business experience, possibly he isn't even taught to lock up the form he is setting. He rarely gets to see his job beyond the black-and-white proof. If there is a machine in the plant, he may get a little experience in that line during the last six months of his apprenticeship, and when he is given a card he is thrown on his own resources to get experience in such other branches as he may desire.

Doubtless there are faults in both systems. In the olden days the apprentice usually "drifted" into the printing business with little regard to his talents for becoming a true artisan. He might have gone into the printing office only because it offered him a "job," without any serious purpose of following the trade. In this case, a couple of years working on and off at the trade might prove a real detriment to him—assuredly it didn't elevate the standard of the printing business.

Today the products of the composing rooms can hardly be called "specialists" in the true sense of the word. As a rule, they are not given the general training as a foundation for becoming true specialists. A printer must necessarily have a narrow view of the printing business if his experience and knowledge are based on typesetting alone.

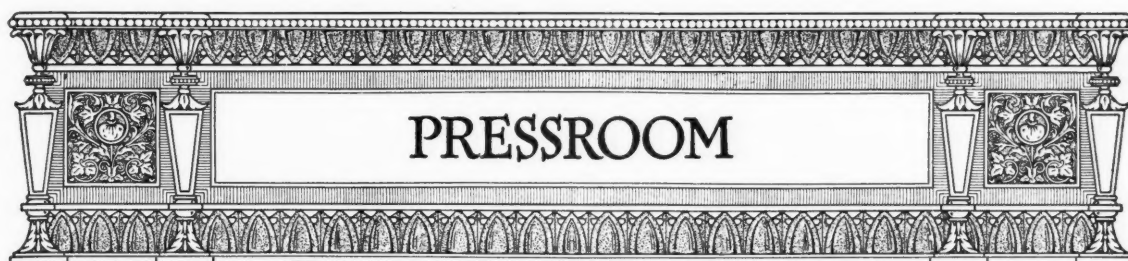
Many of our most successful master printers are graduates of the older system of training apprentices. Their general knowledge of printing, coupled with the natural and cultivated executive abilities, has made them the leaders of their profession. The most successful foremen and superintendents are the ones who can see the jobs in work throughout the plant, and not merely in one department.

As a result of the present system of instruction a serious condition now prevails. Walk into the average print shop, and one is struck with the fact that there is a scarcity of boys in training to take the places of the present journeymen, whose situations must be filled in the not distant future or the printing business will surely decline for lack of man power.

E. P. Mickel, of Nashville, Tennessee, in an address before the Printing Trades Secretary-Manager Association, declared that the crisis had been reached, and that unless the trade is sold to young men, in a few years it will be extinct.

What is the remedy for this condition? In these days of rush work it is hardly possible for the modern printer to turn his shop into a training school. The average foreman is necessarily more interested in getting the work out on time than in taking a couple of hours a day of his own or another journeyman's time to teach the apprentice, his possible successor, the fundamentals of the trade. Here is the opportunity for the trade school. Properly conducted, a course in printing offers not only the necessary technical training and shop work, but it will give to the future master printer some of the principles of business, not forgetting the literary side of the profession, which for the most part is now sadly neglected.

Such a school should receive the support of the printing firms of today, and by support we mean more than merely consenting to give the graduate of the technical course a place in the printing plant. The employer could well afford to pay part of the boy's tuition in school, or support the school in a material way, for when the boy comes to take his place as a journeyman he will be more nearly a finished product, having a broad vision of the printing business, and he will be a real asset to his chosen profession, not merely a cog in a big machine.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Gum on Envelope Flap Spoils Type.

An inexperienced country printer states that in printing a run of cheap envelopes his type suffered damage from specks of gum on flap of envelope. As he has a repeat order he wants to know how to avoid further damage to his type.

Answer.—If the run is a short one you may open the flaps of the envelopes, and in this manner you will avoid printing over the gummed flap. On a long run use a soft print tympan, or stretch a piece of dental rubber over that part of the form. A local dentist will supply you with a piece about four inches wide and of whatever length you need to clamp under the tympan bales. This rubber will minimize the effect of lumps on the edge of the flap.

More Trouble From Electricity in Print Paper.

A newspaper publisher in Georgia states that after the stock has passed through the press it is almost impossible to feed the second side, and that it causes equally as much trouble going through the folder. He has had more trouble this year than any previous year, and asks for relief.

Answer.—To remedy the evil, you should open up your bundles of stock as soon as received from the dealer, and pile it up, preferably near a stove or steam radiator. Any place where it will keep fairly warm will answer. Before placing the stock on the feed board allow it to become still further heated, and it should then run better. Every sheet of the tympan on the press should be well oiled with a mixture of machine oil and paraffine, equal parts. Melt the paraffine by a slow fire, and add the oil, warm. Oil every sheet of tympan before attaching to the cylinder. This treatment usually gives relief.

Good Register on Platen and Cylinder Presses.

A printer sends some specimens of presswork which were well executed, but there was one fault apparent in many of the commercial specimens—bad register between the several color lines, and also one specimen of embossing in which the relief did not register with the printed design. In passing, we might state that the ornamental relief in this instance would have looked better, in our opinion, if it were embossed without the printed design. It is regrettable that so many otherwise splendid specimens are marred by lack of either careful feeding or arrangement of guides. Of course, in feeding bond paper, as in the case of letter-heads, it is quite a difficult task to procure exact register, but we believe it should be the aim of every pressman to maintain absolutely exact register in work of this kind. The average customer may not be as critical in matters of this nature as the printer is, but at the same time it would be an excellent habit for the pressman to make it a point that no form receives an O. K. unless it is perfect in every detail. It can be done, and in shops where high-class work is turned out it is done. The faulty register of the heads in both black and colors in several booklets we would count as inexcusable. The excellent manner of printing the half-tones and

letterpress strongly contrasted with the poor register. Of course, stock shrinkages and expansions sometimes upset the best laid plans of a pressman, and put many a fine piece of work in jeopardy. However, the pressman is entitled to credit for his skill in make ready, notwithstanding the failure of the feeder or press to make good.

Wants to Do Embossing.

A Western printer inexperienced in embossing asks particulars regarding materials, literature, the manner of procedure, etc. He also wishes to know if Stewart's embossing board may be used for embossing on a cylinder press.

Answer.—For a beginner, embossing on a cylinder press is rather difficult. We would suggest that, after procuring your embossing die and other material necessary, you undertake the work of trying out a job on a platen press. To make a good start, procure the book entitled "Embossing: How It Is Done" or "Practical Guide to Embossing and Die Stamping." These books are the best on the subject, and with a little experimenting you should soon be able to do creditable embossing on a platen press. Afterwards you will be able to adapt this knowledge to embossing on a cylinder press. For embossing on a cylinder press the use of Stewart's embossing board is recommended, owing to the facility with which it can be applied.

Packing Pulls From Clamps.

An Eastern pressman sends a sample of felt and manila draw sheet, and explains that when two thicknesses of the manila and one of the felt are used together, with several pieces of manila on top of all, the tympan pulls from clamps in a short time. He also states that the cylinder bearers are in contact with the bed bearers when no form is on, but that when the news form is on the press and enough packing is used to give a legible print the cylinder bearers are no longer in contact. He desires to know what he should do to prevent the pulling away of the packing.

Answer.—From the data furnished we are unable to arrive at any other conclusion but that the cylinder is not held firmly enough to bed bearers. Whether this is due to wear in cylinder shaft bearings or to other causes we are unable to ascertain, hence our advice is to have a machinist from the factory inspect the press. The following suggestions may help: (1) Do not use any manila under the felt. (2) Put on the felt, and over it stretch one or two pieces of unbleached muslin. Wet the muslin and wring out the water, then quickly attach it and reel it up as tight as possible. Allow it to dry and it will then draw tight and hold the felt firmly. (3) Try adjusting the cylinder as you stated, by using a metal letter under the cylinder bearers; since you stated that you could just squeeze a metal letter through, you may then lower the cylinder a trifle more (after the letter is out). (4) Put on the bed bearers, which we assume are iron, and then put on the forms. Place sufficient print paper on as tympan so that it will be about one or two sheets above cylinder bearers (test with brass rule).

Cover this with a piece of muslin drawn tight, but not damp. (5) Pull an impression, and observe how it prints. If you have to add more print to tympan, do so. If when the form is in printing position the cylinder and bed bearers are out of contact, it shows evidence that your press needs the attention of a press machinist. We would not say that you needed a new press, because it may only require adjustment by a man skilled in this work. We suggest that you see if you can secure the services of a man from the makers of the press.

Half-Tone Plate on Cover Stock.

A West Virginia pressroom superintendent submits two proofs of a half-tone plate on a piece of heavy antique finished cover paper. The accompanying letter reads: "I am sending printed proof of two cuts for your criticism. These cuts were run on cover stock on a two-revolution two-roller cylinder press. The ink used was regular cover ink, and as dense a black as I could get. You will note cut marked No. 1, which is the exact color of the engraver's proof, the color the customer wanted on his completed job, but which I could not get without making two impressions. Copy No. 2 is the way the job was run with one impression, which I think makes a very neat job. Is there any way I could have run this job with only one impression, to secure the results of copy No. 1, at the same time keeping my cuts clean? I used chalk overlay on this job. Stock used was same as used for proofs."

Answer.—You could have flattened out the stock by a blind plate, run without ink. Mount a smooth copper or zinc plate on a metal base. Use a hard tympan, and give plenty of impression. Have the half-tone plate all ready to run, and as soon as possible after the blanking out has been started begin printing with the half-tone. A polished copper plate with heavy impression will smooth down the surface of the soft cover stock and make it receptive to the printing from the half-tone plate. If too much time elapses between the blind printing and the half-tone printing, the surface may recover its old state; for that reason follow quickly with the printing. A hot copper plate with heavy impression tends to produce greater smoothness. Considering the nature of the stock you printed on, your work was creditable. It would have made a better looking job if it were printed on thin enamel, cut to bleed and then tipped on.

"Delivering a Climate."

In a recent issue of the *Saturday Evening Post* appeared an article on the subject of artificial atmospheres for industrial establishments. Several paragraphs of this interesting article relate directly to printing. Several years ago we described in this department an apparatus designed to regulate the moisture content in the atmosphere of textile mills, and suggested the possibility of its adaptation to the needs of printers for controlling the hygrometric condition of pressrooms. The writer of the article under the above title refers to the engineer who controls atmospheric conditions in shops as a "climate doctor," and states:

"The climate doctor is a rather new specialist—an engineer practicing the art of air conditioning. It is his business to deliver a uniform climate in any place where the fluctuations of Nature's climate make trouble in processes. You show him what you manufacture, and tell him whether you want a warm climate or a cool one, a dry climate or unvarying humidity all the year round. He draws up an exact specification, so many degrees Fahrenheit and so many grains of moisture per cubic foot of air, and by the installation of interesting new mechanical devices he can give you what you want and guarantee delivery."

The following paragraphs will especially interest pressmen:

"Static electricity gives endless trouble in the textile industry, particularly in winter. As cotton, wool and silk fibers pass through spinning machines, static is developed by

friction. Fine ends of fiber stick out, catch on the machines, threads break, stick together, snarl. Fine particles of fiber break off and become floating dust, injurious to workers. The kind of climate needed to overcome these difficulties is one with sufficient moisture in the air to make it a conductor of electricity. Then all the static generated during the process is automatically dissipated in the air, and particles of fluff and dust, becoming moist, settle to the floor.

"In printing offices where colorwork is done, a job may go through the press today and be printed yellow, then run through tomorrow for red, and a day or two later for blue. Today may be damp, and the day after tomorrow dry. A sheet of paper will be an eighth of an inch smaller in dry weather than in damp, so the result is that when the blue printing is run on the yellow, fine detail in colorwork is blurred.

"The remedy for this is to install artificial climate in two different places—the pressroom, where the printing is done, and also the mill, where the paper is made. The climate doctor begins with the paper mill first, which may be a thousand miles away, and by delivering an artificial, uniform atmosphere makes it possible to manufacture paper with just the right moisture content—for paper, like many other raw materials of industry, works best when it is not too dry. This paper, coming to the printing office day after day, absolutely uniform all the year round, regardless of weather conditions, is then printed in a suitable artificial atmosphere, giving many little refinements in colorwork."

CUTTING MARGINS WITHOUT EXPENSE

BY FRANK KAVANAUGH.

The office where I am in charge prints six publications, ranging from a cheap religious publication to a high-grade trade weekly. As every one knows, the cost of paper has hit the smaller publications hard, and of course where an office prints the publications, any increase of print paper must be borne by the publisher, not by the printer.

Some time ago we were offered a job lot of paper which would not fit anything we had by one-half inch. We had cut all margins on the papers until there was scarcely gripper room. But this lot of paper meant a great saving to all of our publications if we could make arrangements to handle it.

In our office everything is set on the basis of a 13-em column, and all our leads and slugs are cut on that basis, 13 ems, 26½ ems, 40 ems, etc. By changing to 12½-em columns we could use the job lot of paper for about three months, but if we cut our material to that standard it would mean that if we couldn't get this particular size of paper again we would be "stuck."

Our column rules were six point standard with the exception of one publication with smaller pages which used slugs. A way to use the smaller paper was finally worked out, and we still have our 13-em column, and we haven't cut a lead or slug or purchased a new liner for the machines.

At a cost of about \$5 we got some one-point rule, which worked with some we had in the shop. Then I set the jaws on all the machines so that there would be a shoulder of about 2½ points on each end of the slug. Then I made up with the one-point column rule, and the shoulder on the slug held it off so that there was the usual white space between the rule and the type.

On a seven-column page we gained thirty points—2½ pica ems, enough to allow us to use the job lot of paper. When the job lot is used up, if there is no more at a cheaper price and we have to go back to the old size we can do so, as we haven't cut a lead or a slug of our former 13-em standard. Double-column and three-column advertisements are taken care of by twin slugs. In running linotype machines this way the assembler should be set to 12½ ems, so as to avoid tight lines.

CRITICISM CONTEST

Bucher Letter-Head

Announced in our January issue.

THE WEEKLY GRAPHIC

Every Thursday
HONEY BROOK, PA.



THE PARKESBURG JOURNAL

Every Friday
PARKESBURG, PA.

THE H. C. BUCHER COMPANY, Inc.

H. C. BUCHER, President and General Manager

PRINTING PUBLISHING ADVERTISING

OFFICES: Graphic Building, Honey Brook, Pa. 409 First Avenue, Parkesburg, Pa. Both Phones

PRINTING PLANT: Honey Brook, Pa.

HONEY BROOK, PA.,

No. 457.—Fifty of the Sixty Readers Who Wrote Letters in the Contest Favored This Design.

ON pages 456 and 457 of the January issue of THE INLAND PRINTER two arrangements of a letter-head for The H. C. Bucher Company, Inc., Honey Brook, Pennsylvania, were shown. These had been sent in by H. C. Bucher, president of the company, with the request that we advise him which was the better. We noted instantly that each had points in its favor, and we felt that if our readers were permitted to pass upon the merits of the two examples, many good points would be brought out, also that a comparison of the views expressed would give a very good idea as to how the letter-heads would be received and appreciated generally. Hence a contest was announced, a year's subscription to THE INLAND PRINTER being offered the reader who, in one hundred words or less, should give the best reasons as to why the design of his choice was the better of the two.

The response was gratifying to the editor, sixty readers writing letters, in spite of the fact that but a single prize was offered, one year's subscription to this journal.

The setting which appeared on page 457 is therefore shown here as No. 457, while the heading which was reproduced on page 456 is hereby numbered 456. In the January issue these headings were printed in black and light blue, the colors desired for the "Specimens" department of that issue, whereas it is necessary for us to use in this issue a brown of about the same value as the blue before used. It is obvious that the best letter

must be one favoring the setting receiving the highest vote, which was No. 457. That setting won by a five-to-one vote, fifty of the sixty who wrote comments considering it the better of the two.

To select the best of these was a difficult matter, especially since no one writer mentioned all points brought out by the contestants. Furthermore, a point claimed which did not exist must be considered against a writer. Favoring No. 457, the letters sent by Edward C. Sterry, Harry E. Ostmark, Thomas K. Marshall, Harry D. Russell, David Steurman, and Frank R. Rhodes are especially strong, and the writer, who is alone responsible for the choice made, freely admits that any one of the others among these six is almost, if not equally, as good as the letter awarded the prize, which was written by Harry D. Russell, Kansas City, Missouri, which is shown in the panel at the bottom of this page.

For the value of the information contained, several of the other letters are here quoted.

"No. 457 is the much better arrangement for the following reasons: Fewer groups; information contained is more concentrated, thus being more easily grasped. The 'officer' line is in much better position, being immediately under firm name, obtaining better balance. The absence of letter spacing lends strength to the main display. Names of papers are given better prominence while not overbalancing the other groups. Separation

FIRST PRIZE LETTER

By Harry D. Russell

No. 1 (page 456) is a scattered, one-sided design. It lacks shape harmony and balance. No. 2 (page 457) is arranged in a symmetrical inverted pyramid and is more cohesive.

Placing the trade mark and names of publications over firm name in No. 2 improves symmetry and allows other matter to be centered, thereby aiding balance. Although the same matter is printed in blue in both, transposition of the trade mark in No. 2 produces a stronger design, as No. 1 contains too much weaker color in one spot.

For these reasons I prefer No. 2.

of the color groups by black lines adds to the value of display. While this arrangement is not ideal, it represents a much more pleasing appearance in my judgment than No. 456."—EDWARD C. STERRY.

"Reset specimen on page 457 is better because of: Greater simplicity of design; better shape harmony; better tone harmony; better proportion. The rhythm in design is more pronounced, and the eye follows the reading more easily. Shape harmony more pleasing because ornament is better placed. Tone harmony improved by elimination

does not require distinct eye movement and loss of time in finding them as in No. 456."—THOMAS K. MARSHALL.

In favor of No. 457, good points were brought out by other writers as follows:

"The type line in color (No. 456) is handicapped by being next to the ornament in the same color."—J. LOWENS, Toronto, Ontario.

"No. 457 is better because two parts in color are separated by black, giving a more pleasing effect."—ALFRED D. ANDERSON, New York city.

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No. 456, Which Had Few Champions.

of white space on each side of ornament in first setting, thereby adding strength and dignity to second setting. Proportion better because name of firm is nearer optical center of finished job. The line in color is stronger by being separated from ornament by black lines and balance is improved."—FRANK RHODES.

"The letter-head on page 457 is far superior to the one on page 456, because: It is more pleasing to the eye and is easy to grasp owing to its symmetrical grouping. It is well balanced—having the same number of lines on each side. The color units blend and are properly placed—helping to break the monotony and giving emphasis where it belongs. The large trade mark brings out detail—giving it advertising value. It also makes the design much more distinctive. The letter-head on page 456 lacks all of the foregoing good points."—HARRY E. OSTMARK.

"Letter-head No. 457 is preferred because it fills more satisfactorily the requirements of both sender and recipient: The sender desires the information contained in his letter-head to be placed in an artistic and pleasing form. The recipient needs it in a convenient and time-saving arrangement. The grouping into an inverted pyramid is more artistic and pleasing than the spotted appearance and scattered, though symmetrical grouping in No. 456. The important information, such as addresses, is easily and quickly found and it

"The advantage of a wider margin in No. 457 is also apparent, as it tends toward compactness, which improves readability."—OTTO T. COVE, New London, Connecticut.

"My selection (No. 457) can be improved by resetting the line 'Printing, Publishing, Advertising' in next size larger type, as it is too weak the way it is."—EMANUEL KLEIN, New York city.

"A series of optical hurdles is necessary in order to find out what the heading on page 456 is about, the layout being too much broken up."—W. E. GUSTAFSON, Rockaway Beach, New York.

A consensus of all opinions offered by those favoring No. 457 shows that its more compact form won many champions. The scattered arrangement of No. 456 was generally noted and commented upon, while almost as many appreciated the more pleasing contour and better symmetrical balance. The better vertical balance of No. 457, which is wider at the top than at the bottom, was also quite generally commented upon. The two designs were literally "torn to pieces."

Several of the writers giving No. 457 as their choice brought up the point that the illustration in it is too large—as it seems to be, considering the design as a whole. David Steerman, on the contrary, found this larger size a point in its favor, stating that an "illustration embodying detail should be as large as the space will permit."

Charles T. Hallinan Writes Strong Letter in Favor of No. 456:

The design on page 456 is superior. The point of emphasis is at the top; the eye, striking that first, moves comfortably down the page without distraction. The blue is rather weak and by keeping it together the effect is strengthened. The cut is smaller and better proportioned to the space available. The remaining detail is distributed with enough white around it to make it easy to read, whereas in the second design the detail is huddled together in lines of unequal length beginning at irregular points, thus exacting more effort from the eye.

A number of writers stated the italic capitals used for the names of the papers struck a discordant note, as they do from the standpoint of appearance, however effectively, through contrast, they may emphasize. Italic lower case would be a less disagreeable looking contrast, while it would provide, we think, equally strong emphasis.

The writer is frank to state that in his opinion stronger letters were written in favor of No. 456 than of No. 457, but obviously the award could not be made to the writer of a letter who favored the design which a great majority of the contestants considered the less satisfactory, all things considered. Charles T. Hallinan, Washington, D. C., has, in the opinion of the writer, written the best letter favoring No. 456. It appears in the panel on the second page of this section. However, the force of his letter depends somewhat on incorrect assumptions and upon points open to question. We doubt whether the "eye moves comfortably down the page (in No. 456) without distraction," as he states, however more the different points may stand out by contrast of white space. The lack of cohesion may affect a reader disagreeably. Mr. Hallinan does seem to have brought out a strong point when stating that the effect of the color is strengthened by being kept together. Other writers state the reverse. He must remember, however, that his type line in color is larger than in No. 457, where it is too small, which, as a matter of fact, is a point in favor of No. 456.

John W. Hough, another champion of No. 456, opens his letter with the excellent point that in it "the firm name is given the prominent position and the strongest display." Mr. Hough also brought up the point that the illustration is too large in No. 457.

Summing up the opinions of all contributors to this contest, it seems plain that No. 456 is the stronger in display, the prominence of the name line being the best point in its favor. However, we can not but admit that display, outside the line in color, is *strong enough* in No. 457, which is pleasing and inviting to look at, whereas the lack of unity, poor balance and the stair-stepped effect make No. 456 more or less ugly.

A number of correspondents made the very good point that a combination of the two designs would be superior to either, which is undoubtedly true. John J. Fisher, Frank Gimbell and Paul L. Wascher made rough layouts.

The names of those who favored No. 457, as well as the champions of No. 456, follow:

Favoring No. 457.

Raymond A. Peck, New Haven, Conn.; Louis V. Harvey, North Adams, Mich.; J. L. North, Vinton, Iowa; Howard M. Green, Middletown, N. Y.; Theo. H. Harvey, New Orleans, La.; Herbert J. Demmin, Wichita, Kan.; Charles E. Wright, Everett, Mass.; Charles B. Delaney, Hammond, Ind.; Waino E. Gustafson, Rockaway Beach, N. Y.; George P. B. Gilman, Lynn, Mass.; Paul L. Wascher, Champaign, Ill.; H. R. Lischer, Pittsburgh, Pa.; Booker Wilkinson, Memphis, Tenn.; G. E. Hult, New York city; Ozro McKelvogue, Des Moines, Iowa; Charles T. Seeley, Jersey City, N. J.; Ed J. Stone, Mount Morris, Ill.; Charles P. Flaskamp, Cleveland, Ohio; G. Rummell, Chicago, Ill.; Edwin W. Coulson, Pittsburgh, Pa.; Robert A. Crockett, Cincinnati, Ohio; Harold S. Unger, Scranton, Pa.; Edmund F. Krauss, Newark, N. J.; Emanuel Klein, New York city; Clarence W. Wilson, Lancaster, Pa.; David Steuerman, Chicago, Ill.; Harry E. Ostmark, Newark, N. J.; Thomas K. Marshall, Tucson, Ariz.; Harry D. Russell, Kansas City, Mo.; Edward C. Sterry, Jamestown, N. Y.; Victor Montemurro, New York city; Stuart Brown, New York city; John J. Fischer, Revere, Mass.; C. W. Rogers, St. Paul, Minn.; Frank D. Gimbel, Cleveland, Ohio; Frank M. Kofron, Chicago, Ill.; Allan D. Gow, London, Ont.; O. Hanson, Butte, Mont.; Ben Wiley, Charleston, Ill.; L. E. Dennison, Toronto, Ont.; R. C. Roveret, Chicago, Ill.; Alfred D. Anderson, New York city; Cloy M. Gibbs, Wauseon, Ohio; J. Lowens, Toronto, Ont.; George Branish, Denver, Colo.; Arthur Tammadge, Columbus, Ohio; Frank Rhodes, Westmount, Quebec; David J. Lester, Pittsburgh, Pa.; Otto Theo. Cove, New London, Conn.; Posey Little Page, Madisonville, Ky.

Favoring No. 456.

Clarence A. D. Thompson, Kemptville, Ont.; W. S. Huson, Brooklyn, N. Y.; Thos. O. B. Flynn, Wheeling, W. Va.; D. E. Buzzard, Decatur, Ill.; R. G. Poling, Clarksburg, W. Va.; James T. Halpin, Baltimore, Md.; John W. Hough, Chicago, Ill.; John Amiet, Applecreek, Ohio; S. Clarke, Victoria, B. C.; C. T. Hallinan, Washington, D. C.



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Of Ideas

Novel cover of printers' house-organ by The Hugh Stephens Company, Jefferson City, Missouri.
Original printed in pale blue tint and deep blue on light brown cover paper.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression.

By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

XII—PROPORTION.*



PROPORTION, as a principle of art and design, has numerous applications in type display. While the lack of proportion may not be so quickly recognized by the untrained and uneducated eye as the absence of tone or shape harmony, fundamentals of design already considered, the effect produced is equally as unpleasant. The only difference is that the mind back of such untrained and uneducated eye can not so easily determine what is wrong, even though it may sense something amiss. The study of proportion therefore takes on added interest and importance, for it trains the eye to distinguish between good and bad proportions and thereby avoid or be able to correct the bad effects resulting from its disregard.

Before we can take up the study of its application to type display we must first fix in our minds just what proportion is. Probably the clearest and simplest definition of the term itself — at least so far as its general application to type display is concerned — is, "Proportion is the *pleasing inequality* of — or variation between — the parts of an object." Furthermore, proportion is the result, both in nature and in art, of the adjustment of rhythmic or graded measures.

A distinguished school of art instruction starts its pupils on the seemingly simple exercise of dividing a square or rectangle by a straight line. This exercise seems so simple that one is tempted to remark: What art can there be in placing a straight line? What difference does it make whether that line is placed high, low or exactly across the middle?

But there is a difference. Dividing the space of the rectangle in two parts makes the relation of those two parts — that is, the comparison of their size — either pleasing or displeasing. Just as the difference between notes in music, measured by the amount that one is higher than the other, determines harmony or discord, so the difference between two divisions of a rectangle, measured by how much larger one is than the other, determines whether or not they are agreeable in proportions. While we can not say with certainty that the laws of musical harmony may be applied just as they are, or that they may be made to fit proportioning spaces, yet there seems to be a hint that in the adjustment of spaces, as in the adjustment of tones, there is harmony which undoubtedly rests upon fixed although not as yet fully discovered laws.

We do know, however, that a line dividing a rectangle into two equal parts does not provide such a pleasing relationship as one dividing it into unequal parts. Fig. 1 shows a rectangle divided into two equal parts, and one can instantly see that it

produces a monotonous, uninteresting effect. However, that the difference may be too great, as well as too little, is evidenced in Fig. 2, where the one space is four or five times as great as the other.

Just what, specifically, is the most agreeable division is not certain. Extensive experiments along this line show that authorities differ as to what the most pleasing proportions are.



FIG. 1

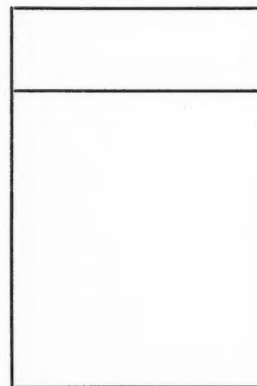


FIG. 2

However, there is not such a great difference between the proportions advocated by these authorities as should trouble the designer of type display. Some capable writers on design give the ratio of division which results in the most agreeable effect as three to five, while others insist that it is two to three. The difference between the two ratios is just one-fifteenth, a very small fraction indeed — three-fifths and two-thirds reduced to the smallest common denominator being nine-fifteenths and ten-fifteenths, respectively. That the result from the use of either ratio of division is practically the same is shown by a comparison of Fig. 3, divided on the ratio of three to five, and Fig. 4, divided on the ratio of two to three. What is of greater importance, however, is to recognize that Fig. 3 and Fig. 4 represent more agreeable divisions than Fig. 1 and Fig. 2. These exhibits also demonstrate that, however mooted the question of the correct ratio may be, the most pleasing division is to be found in the vicinity of two to three and three to five, a point not difficult to see after comparing these four examples.

The question of proportion is not thoroughly considered without reference to the Golden Oblong, the proportions determined by the early Greek philosophers as providing the most agreeable oblong shape. This Golden Oblong is doubtless the basis for the division of spaces on the ratio of three to five. The Greek rule on the proportions of a rectangle was that the

short side should be three-fifths of the length of the long side. To determine the length of a page the width of which is five inches, is a simple problem in fractions, viz.: three-fifths equals five; one-fifth therefore equals one-third of five, or five-thirds; five-fifths equals five times five-thirds, which is

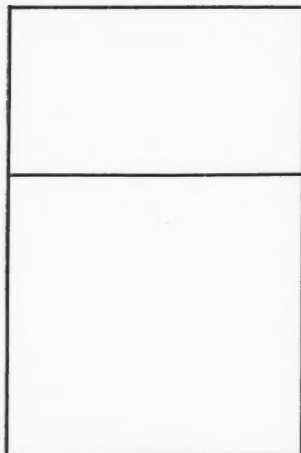


FIG. 3



FIG. 4

twenty-five-thirds, or eight and one-third. A page five inches wide to be of the proportions of the Golden Oblong must therefore be eight and one-third inches deep or long. The Greeks, we believe, also established the rule of proportion that the small part should be to the large part as the large part is to the whole. On this basis the rectangle of the Golden Oblong and the ratio of three to five work out to a small fraction, and must be considered in close relation.

Fig. 5 is a page in the proportions of the Golden Oblong, while Fig. 6 is a page the dimensions of which are in the ratio of two to three. While it will be noted that the first is longer in proportion to its width than the second, both will be seen to be quite agreeable to the eye, much more so than Fig. 7, a square — monotonous equality again — and than Fig. 8, which presents a far greater difference between length and width than either of the good proportions, and which is quite similar in proportion to the division of spaces in Fig. 2.

When it comes to the application of the Golden Oblong to the page of a book, the printer is confronted with the problem

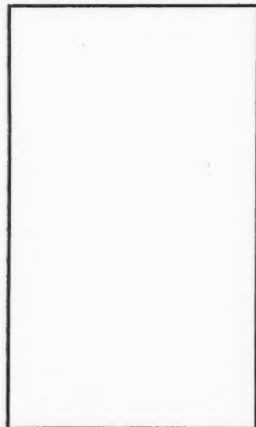


FIG. 5

A page in the proportions of the Golden Oblong favored by the early Greeks as representing the most beautiful proportions. The width of this rectangle is three-fifths of the length.

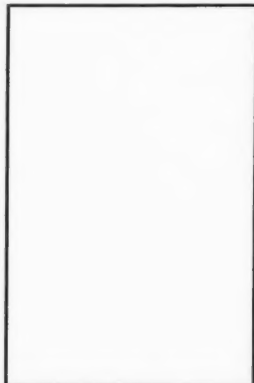


FIG. 6

The two to three ratio of proportion indicated by a rectangle which might represent page size, advertisement, panel, etc. It is generally favored by graphic arts workers and the standard sizes of paper fold to or near its proportions. The 24 by 36 inch sheet, on the ratio of 2 to 3, folds to 6 by 9, etc.

of whether to make the type page or the paper page of those proportions. He is dealing with two rectangles, one or the other or neither of which can be in the shape of the Golden Oblong. To make both the type page and the paper page of the proportions of the Golden Oblong is to run up against the proposition of improperly proportioned margins. Both paper page and type page being of the same ratio, the paper page in that event being simply an enlargement of the type page, the depth, being greater on the type page than the width, has increased in the enlargement (the paper page) in greater proportion, so that the space available for margins is excessive at top and bottom. To make the paper page of the proportions of the Golden Oblong means making the type page proportionately deeper, whereas to make the type page of those proportions requires that the paper page be wider — that is, if the margins are to be pleasing. A page like the first will appear too narrow, type page accentuating paper page, whereas the second will appear too wide, as indeed it will be. The most agreeable effect results when the page as a whole has the effect of the Golden Oblong. To achieve this effect a compromise must be made between type page and paper page. In such a compromise neither page nor text has the measure of the Golden Oblong, although in it the standard of the Golden Oblong is *apparently* embodied. While its text is narrower and its page wider than the standard, the page as a whole looks right, and, after all, that is what we are concerned about.

While it seems apparent that no mathematical rule that all will subscribe to can be laid down for shapes of pages, it will be plainly seen that none of the different ideas are far apart and that they are agreeable as they approximate the Golden Oblong and disagreeable as they depart from it. Therefore,

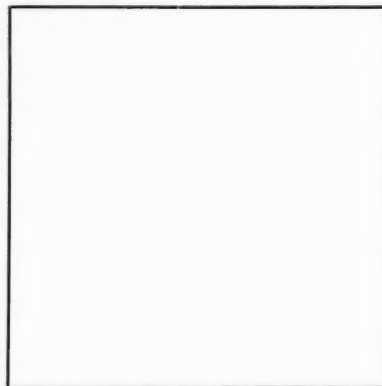


FIG. 7



FIG. 8

the designer of type display who wants his shapes to be pleasing in whatever form they take will do well to fix the Golden Oblong in his eye and train himself to note its proportions wherever found.

We have digressed somewhat from the orderly continuity of our discussion in order to get at the grass roots, so to speak. Returning again to the division of a rectangle into spaces, let us suppose that instead of simply dividing the rectangle we are setting up a cover page on which a single line appears. In doing so we get down to the practical application of the principle. Would we place such single line in the center as shown in Fig. 9? Certainly not. The line so placed not only provides a monotonous and uninteresting division but it actually appears to be below the center, which effect is due to an optical illusion. While this illusion pertains more particularly to balance, a principle closely allied to proportion in many

uses, brief consideration of this point will not be out of place here. The eye seems unable to see halves as equal when they appear in the vertical. The upper half always looks the larger. Since type display is judged by the eye we must understand all the foibles of that peculiarly imperfect organ if our type display is to be wholly pleasing. Even the Golden Oblong looks longer when the long dimensions are vertical than when they are horizontal. Perhaps this has something to do with the fact that we have two eyes in line horizontally with which to do our measuring, whereas we have but one in line vertically. Perhaps, because of long experience in reading from left to right, the eyes make the trip from side to side more easily than from top to bottom, and that muscular effort makes the vertical line seem longer. Just why the optical illusion occurs we do not know—in fact, we need not know. We simply have to recognize the fact that it exists and allow for it in type display.

Referring again to the single line placed on the page which we have determined should not be in the exact center: Would we place it close to the top as in Fig. 10? Again, no. The variation in the size of the spaces above and below the line is too great. That the proportion of three to five holds good as a general rule, and is therefore a good basis to build our work upon, is proved by Fig. 11, where the line divides the page into two parts pleasingly related and well balanced. In this particular respect proportion is closely related to balance, another important fundamental to be discussed in the next article.

And right here a question arises that frequently troubles the printer. He tries to place his line in such position that the space from the top of the page to the top of the line or group is the same as the space from the side of the page to the end of the line. Instead of considering the placing of the line on the page

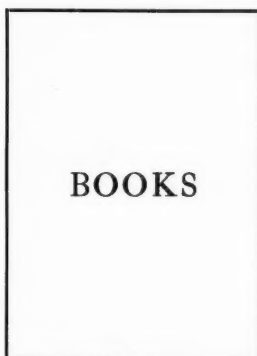


FIG. 9

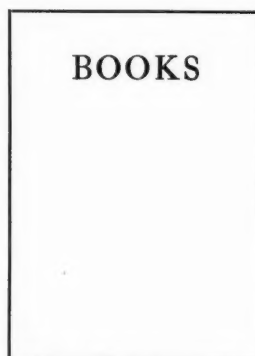


FIG. 10

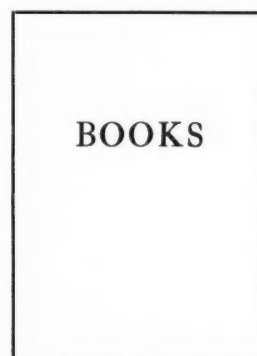


FIG. 11

as a whole, he figures on placing it in relation to a certain corner, and thus he loses sight of the page as a whole while centering his interest on a small part of it.

The proportions referred to are noticeable in many instances in connection with printed matter. Good proportion should be evident in the distribution of marginal space about the pages of a book or booklet. For convenience in figuring margins the two-to-three ratio is preferable, as it is easier to lay off two units than three, and three units than five. Fig. 12 is a diagram showing what is generally conceded to be the proper margins around the type page. As will be noticed, the width of the back margin is two picas and of the front margin three picas. The top margin it will be seen is two and

one-half picas and the bottom margin three and three-fourths picas, also on the ratio of two to three.

While arbitrary rules can not be set down to govern the size of margins, there are a few flexible rules that can be observed to advantage. These are also concerned with proportion. A page set in small type should have small margins, whereas a page set in large type should have proportionately wide margins. The same holds true in regard to matter enclosed within a panel in advertising display or job work. The one-third inch front margin of a pocket edition of a work set in five or six point is proper where a two-thirds of an inch margin would be incorrect. To crowd small type in a narrow space and then waste the space about it with needlessly large margins is not in any sense good bookmaking. A one-inch front margin is ample for the ordinary duodecimo set in leaded eleven point, but one-half inch is better for a guide book of a smaller size set in six or eight point. The large page

Dotted lines indicate facing paper pages slightly wider than Golden Oblong.

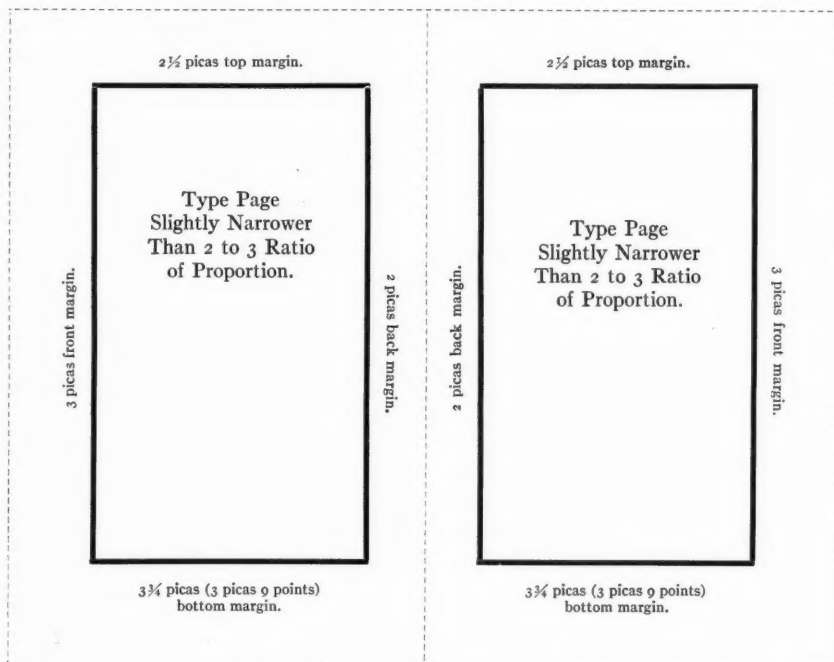


FIG. 12.

Margins apportioned on 2 to 3 ratio of proportion.

of type, however, needs correspondingly large margins. An octavo set in leaded twelve or fourteen point type may have a front margin of one and one-half inches, but if the octavo page is set in solid eight point and is compactly arranged in two columns a margin three-fourths of an inch wide is sufficient. For the same size of leaf, the solid page should be relatively wider than the leaded page, and it follows that its margins must be narrower in proportion. An increase of the white space between the lines at the expense of a proper relief of white in the margins is an offense that will be quickly noted. Harmony should be apparent between the white space within and without the print on a page.

Under the head of margins there remain those pages about the type matter of which there is a border. Here, unless the border is set very close to the type, we must take into consideration not only the space outside the border, but that between border and type as well. In Fig. 13 the rules used for the border divide the space between the edge of the type page and the edge of the paper, indicated by fine dash rules, into three equal parts. In this example the bad effect of equal divisions of related spaces is readily apparent. Alongside (Fig. 14) a similar page is shown in which the marginal spaces are in good proportion, affording pleasing variety, the space from border to edge of paper being approximately five parts to a corresponding three parts between border and type inside it. While good proportion is as apparent when the greater space is between type and border the fact that the border is part of the type page makes it desirable to place the greater space outside rather than inside the border. Quite pleasing effects are often secured when the larger margin appears between the type and the border.

Most pleasing results are also attained in displaywork when the size of the type is in proper relation—that is, in proportion—to the size of the page or space. There is a certain point around which type and page seem to agree—

MONOTONY

THE fact that the margins and the spaces between rules, and type and rules are of uniform measure creates an effect of monotony. A careful regard for good proportion—by which we mean simply a pleasing variation, and the opposite to monotony—is necessary if margins are to be pleasing. Perhaps the most interesting and pleasing variation is that on the basis of three parts to five parts.

FIG. 13.

VARIATION

THE two marginal spaces here show a variation of approximately three to five and the effect is very pleasing. Whether the greater margin is outside the border of the page or between the border and the type is of no material difference so far as proportion is concerned; but as the border is essentially a part of the type-page, the larger space can be placed to best advantage outside the border which surrounds the type

FIG. 14.

where one does not look too large or too small in relation to the other. No examples yet shown give a better idea of what proportion is than those which illustrate the point of the proportion between type and space, Figs. 15, 16 and 17. Plainly the type is too large for the page, or panel, in Fig. 15; equally plain is the fact that the type is too small in relation to the page in Fig. 16. In Fig. 17, however, there is apparent a harmony of effect due to the fact that relationship between type and page is in good proportion. Of course we often see proportion violated in this respect—and with telling effect from a display standpoint—but, however proper it may be under the circumstances, that does not mean it is most agreeable to the eye.

As previously stated, proportion is in many respects closely related to balance, and it is given further consideration upon that basis in the next article. The object of the text and illustrations of this article has been primarily to demonstrate and explain proportion in itself, which is pleasing variety.

Modern
Type
Display

Large

FIG. 15

Modern
Type
Display

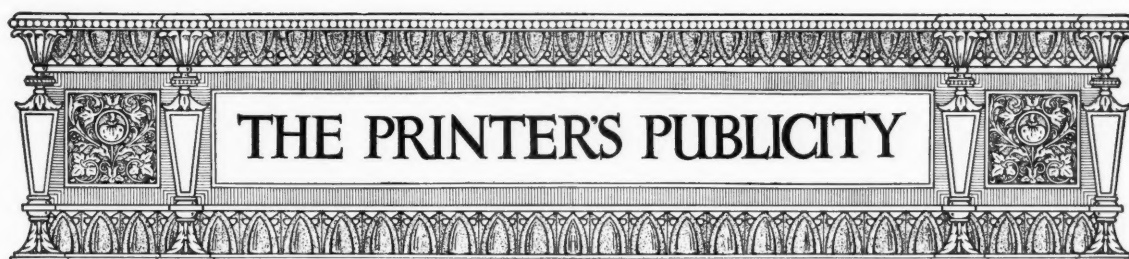
Small

FIG. 16

Modern
Type
Display

Medium

FIG. 17



BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Too Busy to Advertise.

If a printer should scan the list of jobs he has turned out during any stated period he would readily find that the great bulk of work that he has done for his patrons is advertising. Daily he is producing advertising in some of its varied forms for "the other fellow." If he fails to do any sort of advertising for himself, clearly then, it seems to the writer, he is, to express it plainly, "knocking" his own business.

Few printers there are who do not believe in advertising for themselves as well as for others. But ask some printer, especially in the present day, why he isn't getting out a house-organ, using envelope stuffers or some other direct-by-mail literature, and he will generally come back with the reply that he ought to be doing it, but he has been so busy in his plant that he just couldn't take his own time and the time of the force to do any advertising for himself.

Every now and then there comes along a house-organ from some printing firm, after a lapse of considerable time. There glares up at you from the front page a flimsy editorial apology, in which it is stated that the editor, or some one else, was too busy to get out the publication, and there is an expression of hope that the house-organ has not been missed. Such spasmodic house-organs have probably not been missed, because they have never created a demand for themselves.

Occasionally there comes a letter to this department from some printer who states that he has been exceptionally busy of late, but he realizes that he ought to have kept up his advertising. He is planning such and such a campaign as soon as he can get around to it.

Suppose, for instance, that all of the firms for whom these printers are turning out advertising should shut down on advertising. They are doing just as much business in this post-war period as the printers, but they are successful business men and they know the fatal mistake that any concern makes in dropping out of the class of regular advertisers. They are looking to the future, as the printers should be doing today.

The editor of this department knows a printer who was elected a member of a club composed of a group of successful business men. This club met twice a

week at luncheon, where for an hour only they gathered purely for social intercourse. The club had no motives, no objects, that the printer had any objection to. The men were friends from whom he could have procured much good through mere association. But he was too busy to take the time to meet with them for an hour twice a week. Instead, he ran out to a quick-lunch counter, and ate by himself, taking only fifteen minutes of his time. He was dropped from the club. He missed a fine chance in life by being too busy. The same chance is being passed up today by printers who are too busy to look after their own advertising.

There is one great newspaper which has a standing order, never yet violated, that lists certain routine matters — to be printed every day in the same place in the paper. The material

is not important, as the average person would judge news, but it is important to the newspaper that it be published without fail in each issue. "No matter what happens, even though the world's biggest news story should break, this matter is never to be left out," was the injunction of the owner of the paper. And that paper in the last quarter of a century has never been too busy with big news stories or other work to slight this order.

Why shouldn't something of the same kind be a good thing in a printing plant? No matter how busy your plant may be, why not take time — you can arrange it if you plan judiciously — to get out your own advertising regularly and on time?

A Question of Psychology.

What is the best way to display an advertising message on a blotter?

About half of the blotters from printers that come to this department have the type matter printed lengthwise. The other half use the shorter measure, printing from end to end. It may be a question of psychology in advertising, although the writer is extremely skeptical of this so-called and much emphasized element of psychology that is said to enter into advertising. Most of the treatises we have tried to read along this line always seemed to try to make of advertising a deep mystery, rather than a common sense business problem.

Some newspaper men adhere to the strict rule that the most important news on the front page must be placed at the



Tell your Story on a Blotter

Advertising on Desk Blotters is always productive of good results. Blotters are constantly used and rarely thrown away—they lie on the desk of the Buyer carrying their little story with them.

Blotter advertising is *inexpensive*. Why spread your advertising appropriation out into the newspapers with the consequent *lost circulation*, when you can make a 100 per cent. efficient stroke by using the blotter and getting the message direct to the party who buys your product.

**Livingston, M. P.
Bennington, Vt.**

FIG. 1.

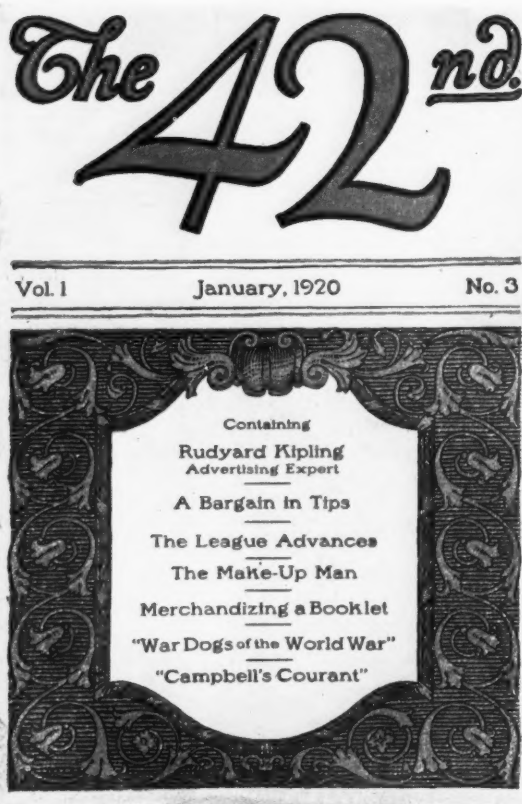


FIG. 2.

top of the first columns—or is it the last columns? They say that psychological investigations have proved that the readers' eyes always hit that spot first. The natural position of a blotter, especially when in use, is lengthwise before the man at the desk. On the other hand, is there any natural position for a blotter, when not in actual use, and if there is, does it make any difference how the advertising matter is arranged? Apparently printers do not think so, for most of them use the method which affords the best display, a logical thing to do.

Rather unusual type display is employed in the blotter of M. P. Livingston, Bennington, Vermont. It is an appeal for blotter advertising, and is carried on a blotter. We doubt the judgment of that part of the appeal which argues against newspaper advertising. Newspaper advertising has its uses, and it is doubtful if this printer really intends to urge business concerns indiscriminately to discard this form altogether and supplant it entirely with blotter advertising. (See Fig. 1.)

"The 42nd."

The names of house-organs present an interesting study. Newspapers are about the only publications, it seems, that do not have to worry about the selection of titles. They stick to a fairly narrow path, with a *News*, *Herald* or *Times* in almost every community. But with house-organs, magazines, books, etc., the title means much. They have to be appropriate and attractive, besides being personally characteristic. Among the odd titles coming from printing establishments is *The 42nd*, the name of the new house-organ of the Carey Printing Company, Inc., New York city. Here is the way the company explains it:

"A little magazine intended to interest business men and women, edited by James True, and published by the Carey Printing Company, Inc. When established it was the forty-second publication printed by the Carey organization."

A novel but sufficient reason for the name. The house-organ is effectively used as a medium for emphasizing the character and number of publications the firm is printing regularly. Throughout there are full page cuts, and good specimens they are, of illustrations taken here and there from some of these many publications. Below the under line of each of these cuts, the fact is noted in small type that the reproduction is from some magazine or booklet turned out from the Carey plant. We know of no better advertising, since actual specimens speak louder than twice as much argument.

Among printers' house-organs *The 42nd* ranks among those of the higher class. It is in itself a specimen of good printing, and the text matter is apparently chosen with care to reach the particular field desired. The front cover of the January number is shown on this page (Fig. 2).

"The Bureau Lens."

When you make a publication interesting, half of the battle is won. So, *The Bureau Lens*, the new house-organ of the Bureau of Engraving, Minneapolis, starts out under most auspicious circumstances. The first two numbers that have come to this department are attractive from the viewpoint of design and make up, but, above all, they are interesting.

The Bureau of Engraving, naturally, deals in engravings. It is getting out a house-organ that is planned to acquaint one thoroughly with the use of illustrations, the processes which pictures must undergo to be most effective in their various commercial uses and their general utility. *The Bureau Lens* does it in an able way. It immediately gets you interested in pictures, and tells you in a frank, breezy manner a good many things about them and their adaptability to advertising that



FIG. 3.

you perhaps knew little about. It even gives you a detailed account of the "tricks of the trade"—that is, producing faithful, honest reproductions of objects when the object with its proper environment is not at hand. But one doesn't get the wrong idea that it is a "trick," as the term is generally accepted, but rather gets a glimpse of the versatile methods of the firm producing the work.

In the end, when the reader has perused *The Bureau Lens*, he has gotten an interest in engravings. The house-organ has

In the January number of *Wedge*, the house-organ of the Morris Reiss Press, New York city, there is an example that will well serve for illustrating what is meant by the more specific argument in behalf of new business. This house-organ sets out to show what the company can do in setting and displaying a small advertisement. It might have used a page or so of the publication telling in a vague way how it employs good printers, how only tasteful printing is turned out by them, and how it gives service in the matter of typography. But

ICE SKATING

IS THE BEST AND HEALTHIEST OUTDOOR SPORT. WE CARRY A COMPLETE LINE OF SKATES IN VARIOUS STYLES, FROM \$3 TO \$15 The PAIR

Our Sporting Department is equipped with a large line of sweaters and many other reasonable articles. Call and be convinced.

JOHN JONES

1920 EAST

CENTRAL PARK

Ice Skating

is the best and healthiest outdoor sport. We carry a complete line of Skates in various styles, from \$3 to \$15 the pair.

Our Sporting Department is equipped with a large line of SWEATERS and many other reasonable articles. Call and be convinced

JOHN JONES, 1920 East Central Park



FIG. 4.

given him some new ideas. It has set him to wondering if he has been getting the best and most appropriate illustrations for his catalogue or other advertising material. It has also done much toward making him believe that the best place to get engravings of the right sort is the Bureau of Engraving. The house-organ is starting on a successful and serviceable life. The appropriate cover design of one of the numbers is reproduced on the preceding page (see Fig. 3).

Langdon-Lawrence Company.

The whole force of the Langdon-Lawrence Company, Chicago, from the office boy up, stepped out on a poster recently issued to wish the firm's customers and possible customers a happy New Year. It speaks for itself. Not a serious piece of advertising, perhaps, but palpably not intended as such. Cleverly done, including the idea, the artwork and printing, it reflects a holiday spirit suitable and appropriate as a greeting. The poster with its novel cartoon and lettering is reproduced (Fig. 5).

"The Wedge."

"Never deal in generalities" is a good old adage that pertains to all forms of copy, including advertising and publicity. A printer can issue a house-organ regularly and have every number peppered with such expressions as these:

"We do good printing."

"Our printing is superior."

"Call on us for good printing."

"Only good printing comes from our plant."

And so ad infinitum. But does this method alone of talking to prospective clients convince them? Our guess is that it takes something more than this sort of advertising to secure a direct pull on the job or jobs that you are aiming at. The man who buys printing is like the man who buys anything else. He may be willing to accept your own statement that you can do a good job of designing a booklet or catalogue, and a good job of printing it, but he is a whole lot more likely to be convinced if you will back up the assertion with an example of what you can do for him, or what you have done for others.

More specific facts on printing, how it is done in your shop, and how it can be done for any customer, are what are needed in the vast amount of publicity material that is now going out in search of new business. Fortunately, printers are not only beginning to realize this as a truth, but some of the more progressive have already been putting it to the test.

wasn't it more convincing, more effective, to do just what the Morris Reiss Press did—give to its readers a vivid illustration of what the firm can do? There is nothing technical about the illustration. It is so simply shown that any person, whether he knows printing details or not, gets the idea at a glance. (See Fig. 4.) A similar idea is worked out in a slightly different way by the Carey Printing Company, Inc., New York city. See review of *The 42nd* in this department.



("Ow can such a L of a looking gang be so Lishly clever?")

The whole L gang

says

"L-lo!"

and wishes you all a

Happy and Prosperous New Year!

Langdon-Lawrence Co.

Frank A. Langdon Frank Spreyer
Art for Advertising
608 S. Dearborn St. ~ Chicago

FIG. 5.

"Getting Business."

The Ramaley Printing Company, St. Paul, in its house-organ, *Getting Business*, points out that 1920 will be a year of a vast amount of political printing. It suggests a phase of new business that other printers might treat in their advertising matter. In part, *Getting Business* says:

"The Ramaley Printing Company is well known as a maker of political printing that helps mightily. We can show candidates' ideas that have helped greatly to bring success to men

The Stanley B. Moore Company.

The Stanley B. Moore Company, Cleveland, Ohio, has had splendid success in garnering new business through the distribution of a blotter that is different from the ordinary run of advertising blotters. Most of the space on the face of the blotter (Fig. 6) is devoted to a layout, reproducing, in part, specimens of work done for regular customers in the local field. It makes an effective showing, and represents both a character and run of business that the firm can justly be proud of. It

is a good example of that worthwhile plan of advertising which bases its argument on "what we have done for others we can do for you." The blotter is 6 by 9 1/4 inches, a size large enough to give proper display to the group of specimens. Along one side are a few pertinent paragraphs calling attention to the firm's work and equipment, as, for example:

"\$4,275 worth of advertising was turned out for one firm last October, 1919, a record for Cleveland."

"Our plant has over 240 different styles of type and a battery of seven presses."

The company says that it mailed out 3,000 of these blotters, and that the new business resulting from this piece of advertising places the blotter in a class by itself. It also states that it believes that it is the

first time that any Cleveland printing firm has ever distributed a piece of advertising showing its regular customers.



Fig. 6.

now in public office; and we are on the job today with more ideas that will help other men. We make no claim to being able to 'put over' an impossible candidate, but we do claim that, given two strong men, the one who trusts to our advice in the matter of publicity will have the better chance of winning."

J. B. Mohr, Printer.

A recent issue of the monthly calendar distributed by J. B. Mohr, Printer, Bellefontaine, Ohio, has as a feature the time tables in effect by the railroads entering that city. It insures the usefulness of the blotter in more ways than one.

"Impressions."

The front cover of a recent issue of *Impressions*, issued by The McCormick-Armstrong Press, Wichita, Kansas, bears a human interest picture that is sure to attract and please. The picture is an enlargement of a snapshot of the two children of the manager of the firm, Mr. McCormick.

The Lincoln Typesetting Company.

The Lincoln Typesetting Company, Lincoln, Nebraska, has sent out a novelty folder containing a sample lead of the kind offered for sale by that concern. This piece of advertising should be effective because of the sample and the description and prices quoted, but not because of the general character of the folder.

Miller & Hancock.

Miller and Hancock, Printers, Cincinnati, Ohio, are distributing a blotter, the face of which shows a sketch of the downtown district, with the plant of the company in colors. A very good scheme, but somewhere on that blotter there should be the name of the city in which the plant is located, even though the blotter is only for local distribution.

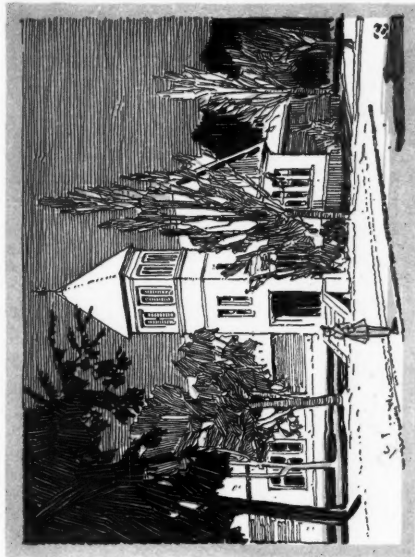
ADDITIONAL CALENDARS RECEIVED.

THE INLAND PRINTER acknowledges with thanks the receipt of calendars from the following firms, in addition to the list published in our February issue:

The Youngstown Sheet & Tube Company, Youngstown, Ohio; Saint Bride Foundation Printing School, London, England; Eilert Printing Company, New York, N. Y.; Crane & Co., Dalton, Mass.; W. B. Conkey Company, Hammond, Ind.; Castle-Pierce Printing Company, Oshkosh, Wis.; National X-Ray Reflector Company, Chicago, Ill.; Riddle & Wunderle Company, Chicago, Ill.; T. J. Moore & Co., Quebec, Canada; The Dolgeville Publishing Company, Dolgeville, N. Y.; Godfrey Roller Company, Philadelphia, Pa.; Thomas Todd Company, Boston, Mass.; *The Waupun Leader*, Waupun, Wis.; *The Lindsborg News-Record*, Lindsborg, Kan.; Charles C. Doyle, General Manager, The Britton Printing Company, Cleveland, Ohio; The Commercial Printing & Lithographing Company, Akron, Ohio; Central Trust Company of Illinois, Chicago, Ill.; *The Evening Bulletin*, Philadelphia, Pa.; John W. Little Company, Pawtucket, R. I.; The Commonwealth Press, Worcester, Mass.; Bourke-Rice Envelope Company, Chicago, Ill.; Page Printing and Binding Company, Sherbrooke, Que.; The Brock-Haffner Press Company, Denver, Colo.; Gazette Printing Company, Ltd., Montreal, Canada; The Niles Press, Philadelphia, Pa.; Charles Francis Press, New York, N. Y.; Morris Reiss Press, New York, N. Y.; Globe Engraving & Electrotype Company, Chicago, Ill.; Gage Printing Company, Ltd., Battle Creek, Mich.; Stettiner Bros., Inc., New York, N. Y.; Anthony & Egloff, Rochester, N. Y.; Smyth-Horne, Paris, France; Langley & Sons, Ltd., The Euston Press, London, England.



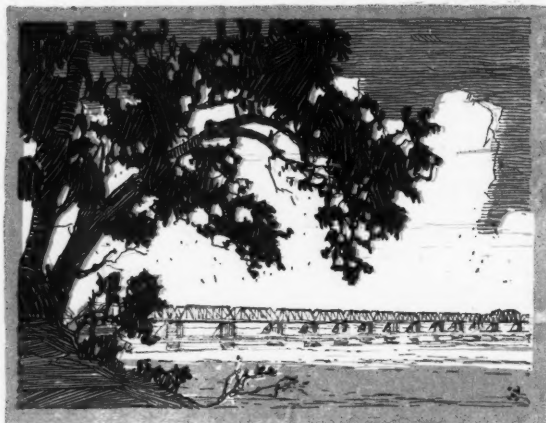
Saint Lambert



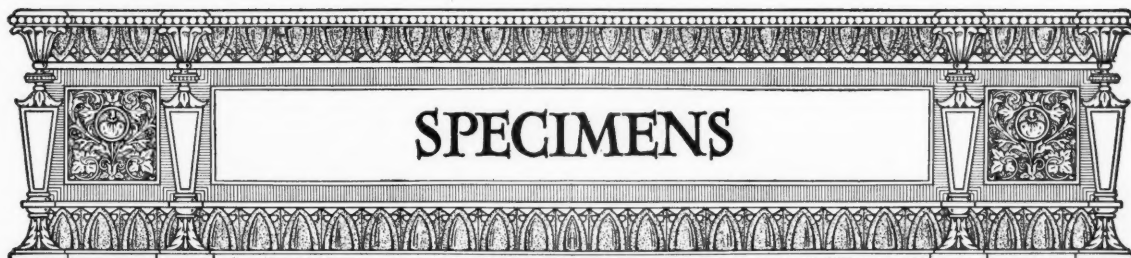
ST. LAMBERT is a quiet—but by no means dull—town of 5,000 persons, most of whom have business in Montreal. It lies at the south end of the great Victoria Jubilee Bridge, or in other words, a mile and a quarter south from the water-front of Montreal.

It is connected with Montreal across the bridge by an electric car service and by Grand Trunk

Cover and first text page of interestingly treated booklet exploiting suburban village near Montreal, especially unusual because of characterful illustrations.
By The Gazette Printing Company, Limited, Montreal, Quebec.



The possibilities for unusual effects afforded by line illustrations are by no means limited. This method of treatment has been used with telling effect in many de luxe volumes. From "St. Lambert" booklet, two pages of which are reproduced on preceding page, which was produced in its entirety by The Gazette Printing Company, Limited, Montreal, Quebec.



BY J. L. FRAZIER.

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

PHENIX BOX & LABEL COMPANY, Kansas City, Missouri.—The two Christmas greeting folders are unusual and excellent. They should prove highly pleasing to all who received copies.

WALKER BROTHERS, Fargo, North Dakota.—The three blotters are quite unusual in treatment, and are well handled from a mechanical point of view. They should prove very good publicity.

THE AUBURN PRINTING COMPANY, Auburn, Indiana.—The booklet, "A Little Ripple O' Rhymes," is attractively gotten up, even though produced in a rush. The treatment of the cover is particularly interesting.

K. LEROY HAMMAN, Oakland, California.—The "Thanksgiving" advertisement for the Central National Bank is both handsome and striking. We are sure it proved influential publicity for that institution.

FRANK J. SCHMIDT, Chicago, Illinois.—The shop paper for A. Stein & Co., *Getting Together*, is interesting as to contents—appropriate news items of interest to employees—and exceptionally well made up and printed.

The Hartwell Sun, Hartwell, Georgia.—The idea on which the letter-head for the *Sun* is based is a good one, and, as carried out, is quite striking and effective. The lettering, however, is crude, this being the only fault we can find with it.

GEORGE S. GUERNSEY, Lusk, Wyoming.—The specimens you have sent us are satisfactory in all respects, and, as examples of every-day forms of commercial work, are far above the average. No suggestions for improvement occur from our interested examination.

CARL A. BUNDY, Los Angeles, California.—The hanger, "A Testimony to the Quill," a tribute to the universal influence of the spirit of writing, is handsomely done and merits a place on the wall for that reason, as well as because of its truthful and inspiring message.

WRIGLEY ENGRAVING COMPANY, Atlanta, Georgia.—The hand-lettered announcement of the change in your telephone number is cleverly handled. We regret that one of the three colors used, pale blue, does not reproduce satisfactorily, and for that reason we can not pass it along to our readers.

J. N. WERNITZ, Chilton, Wisconsin.—Display, both as regards emphasis by size of type and emphasis by color, is excellent on the poster for the Christmas entertainment given by the Chilton public school. With the limited assortment of large type faces at your disposal we consider that the work could not be better.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.—We enjoyed looking over the latest collection of your fine work. We find the high standard you have set for yourself in past efforts maintained. Buyers of printing in Pittsburgh are fortunate in having so efficient a printing organization as the MacGregor-Cutler Printing Company at their service.

CORONA PRINT SHOP, Groton, New York.—The program and menu for the annual banquet of Corona executives is decidedly unusual, due

mainly to the soft hand-made paper, not unlike butcher's paper, used for the cover. With other details in keeping, the effect is novel, and the piece undoubtedly was appreciated for its novelty by all in attendance.

SERGEANT JOE HAYSLIP, U. S. Marines, New York city.—The Christmas issue of *The Recruiters Bulletin* is a handsome one, not the least satisfactory feature of which is the excellent presswork, without which the typography and make up would not show to good advantage. The cover is both striking and pleasing to the eye, but we would suggest that the use of "V" instead of "U," as is sometimes done with old-style types to give work the atmosphere of printing of that period when there were no U's and when V's were perforce used instead, should not have prevailed in view of the modern type of letter used on the cover. The commercial specimens are also satisfactory.

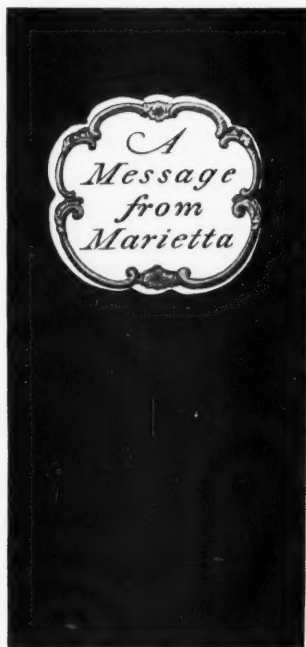
OTTO VOLMERHAUS, Baltimore, Maryland.—You asked our opinion of the quality of the composition in the specimens sent us. We might add that the work is equally excellent in all respects. Your handling of the Caslon type is exceptionally good, and we have no suggestions to make which we feel sure would result

in improvement. Perhaps the most beautiful specimen in the lot is the booklet, "Our Banking Department," produced for the Rhode Island Hospital Trust Company of Providence. Our only regret is that the specimens for which there is reason to reproduce are printed in colors that do not photograph satisfactorily, and our readers will have to wait a while to see specimens of your excellent typography.

DAVID STEUERMAN, of Lord & Thomas, Chicago, has kindly sent the editor of this department a copy of a memorial volume, the production of which he supervised when with the L. Middleditch Company, of New York. While containing only twelve pages of text, the book, 8½ by 11½ inches in size, is bound in boards, which are covered with Italian hand-made cover stock of a deep green shade. The small title on the front cover is printed in black over a panel hot stamped with gold leaf. The text pages, printed from large size Caslon No. 471, are of white Italian hand-made stock, having deckled edges. It is in every sense a de luxe volume and a piece of work to which Mr. Steuerman can point with pride at all times.

THE MARIETTA PAINT & COLOR COMPANY, Marietta, Ohio.—Horace Carr stands with the foremost printers of our time, and the fact that he produced your booklet, "A Message from Marietta," is sufficient recommendation of its quality. To witness such beauty and richness crammed into a wee thing is to marvel at the craftsmanship of the maker. Containing but nine printed pages, 3 by 5½ inches, the booklet is sewed and has a thin board cover. The boards are covered with rough, dark-red cover stock on the sides, and with India tint Japan on the hinge, extending about half an inch over the sides at front and back. The title, printed on the Japan stock from a hand-lettered design, is tipped to the front cover. The text pages are printed from Caslon type in black and a light red brown, on cream colored laid stock, and in spite of the small paper page the type page is so proportioned as to give big front and bottom margins, a feature which goes a long way toward lending an atmosphere of quality to printed work. The cover is reproduced.

The Milestone Mail, Milestone, Saskatchewan.—Of the various printings of the paper's letter-head, all from the same design, we like least those in which small letter a's, cast on the linotype, form a tint background in which the word "Printing" with a swastika ornament at each end is patterned in reverse. The difficulty with this background is that it complicates the design, makes it look "fussy" and difficult to read. We like best the treatment wherein the name of the paper and the word "Printing" are in green, imitation embossed, and where the remainder of the design is printed in brown on yellow stock. The underscoring rules complicate this design without adding effectiveness to the design as a whole, or emphasis to the lines under which they are placed. Furthermore, we do not like the word "Printing" begun with an initial



Booklet produced by Horace Carr, Cleveland, Ohio, for the Marietta Paint and Color Company, Marietta, Ohio. For description read review of Mr. Carr's work which appears in the next column.

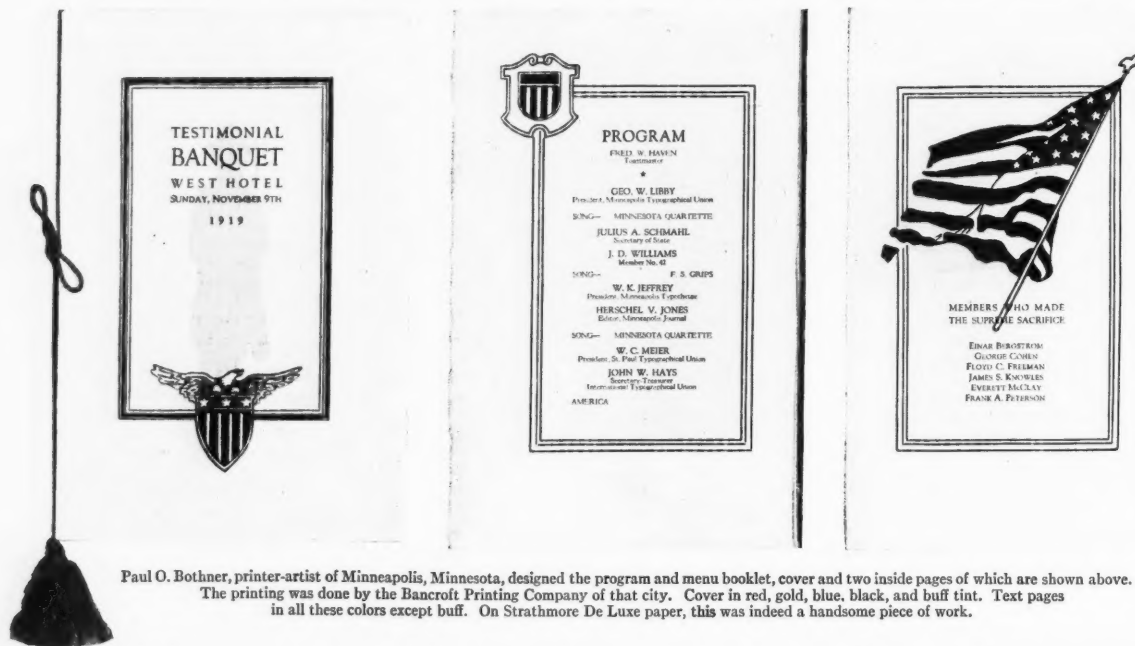
and wherein the small line appears below the word except for the "P," the bottom of which is lined up with the small line of type. Best results are attained by simple measures and the tendency toward the ornate should be curbed.

JAMES A. GREENWOOD, Kankakee, Illinois.—While you indicate good judgment in the selection of points for emphasis and seem to exercise

the birth of Benjamin Franklin is excellent in format and general design. The faults are to be found only with details, such as the needless use of the more or less illegible capital letters, and the making of those capitals still less legible by too close spacing.

S. E. LESSER PRESS, New York city.—Your business stationery is interesting and dignified.

ABOUT A MONTH after Christmas each year a large package arrives from Australia containing copies of that remarkable publication, *The Weekly Times Annual*. In the number of large half-tone illustrations, many done in duotones and with flat or screen tint backgrounds, the edition for 1919 is in all respects up to the high standard of previous issues. As laymen we



Paul O. Bothner, printer-artist of Minneapolis, Minnesota, designed the program and menu booklet, cover and two inside pages of which are shown above. The printing was done by the Bancroft Printing Company of that city. Cover in red, gold, blue, black, and buff tint. Text pages in all these colors except buff. On Strathmore De Luxe paper, this was indeed a handsome piece of work.

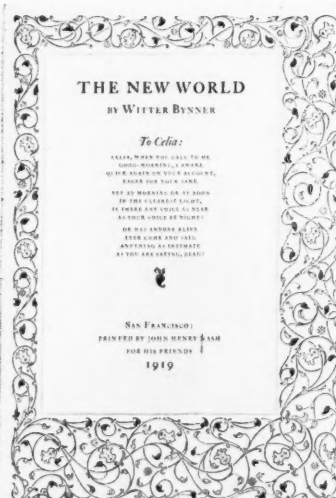
good taste in the arrangement of your work, nevertheless the use of inharmonious and unattractive type faces makes it appear commonplace and displeasing. Take the letter-head for L. F. Jackson, in which a shaded extended letter is used in combination with Engravers Old English—a text letter: Those two styles of type, it seems you should see at a glance, have not a single feature in common to make their use together pleasing. It would, in fact, be difficult to find a more striking or more displeasing contrast. Then, on the heading for The Powell Studio, we note a combination of script and shaded text, which is also very bad, though scarcely worse than the italic and extended light Copperplate Gothic of the J. J. Rondy heading. Apparently your display type has been poorly chosen, perhaps by some one other than you, but the way to make the best of this bad bargain is to follow the one-style-to-the-job idea, which is a very good one even where more attractive and up-to-date type faces are available.

EUGENE J. CHASE, San Francisco, California.—The Christmas greeting card, die-cut to serve afterward as a bookmark, produced for the Ethel Cotton School of Expression, is decidedly interesting. It is unfortunate that you did not have cover ink, for on the dark colored stock used the sun in the illustration is not so bright as it should be, especially on work of this character. We hope to receive more specimens from you.

THE WORCESTER BOYS TRADE SCHOOL, Worcester, Massachusetts.—The Christmas greeting cards done by various pupils of the school are attractive, and they are also exceptionally well handled from a typographical standpoint. All are of about uniform excellence, which goes to show that all the boys are doing good work. We would prefer to see all cards printed on white stock, however.

WENTWORTH INSTITUTE, Boston, Massachusetts.—The menu for the dinner celebrating the two hundred and fourteenth anniversary of

The characterful appearance of the design is quite properly maintained throughout all the office forms. We are not sure that the ornament between the two words of the heading "Heroes All" adds any publicity effectiveness to the display, but we do know it detracts from the appearance as it seems to "cloud the issue." The typography on this form is otherwise very good indeed and something to feel proud of.



Title page of de luxe limited edition volume produced by John Henry Nash, notable typographer of San Francisco, California, for distribution among friends at Christmas time. Title line and leaf in red; rule in light blue; type other than title and decorative borders, black. Hand-made stock was used.

thoroughly enjoy the interesting pictures, and as printers we admire the excellence of the workmanship indicated by the production of the publication.

FROM N. C. O'CONNER, of Minneapolis, Minnesota, we have received the program and menu for the Testimonial Banquet tendered members of the local typographical union who served in army or navy during the war. It is a handsome piece of work. Craftsmen issuing printing for their own purposes should use the best, as it is not only evidence of satisfaction and pride felt in their craft, but an advertisement of their ability. The cover and two inside pages are reproduced for the pleasure and benefit their examination will provide for all readers. The work was designed by Paul O. Bothner, printer-artist, and printed by The Bancroft Printing Company, and both are to be congratulated on the excellence of this piece of work.

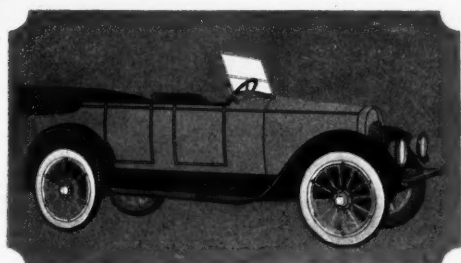
JOHN HENRY NASH, San Francisco California, one of the foremost American typographers, whose work has often gratified readers of THE INLAND PRINTER, has remembered the editor of this department with a copy of a book, "The New World," 350 copies of which he printed and mailed to his friends at Christmas time. Like Mr. Rudge's book, reviewed elsewhere, "The New World" is bound in boards covered with Japanese paper, watermarked with figured leaves. The title is on a pasted label attached to the backbone. Mr. Nash used No. 471 Caslon, and with telling effect—as may be seen by reference to the accompanying reproduction.

ANNA A. EGAN, Pittsburgh, Pennsylvania.—The letter-head for the G. H. Shornhorst Company is dignified and pleasing, and, in addition, is rather characterful and out of the ordinary. The cards, one for the Worth While Club and the other announcing your appointment as branch office manager, are very poor. While neat in general effect, the use of capitals for large amounts of reading matter makes the cards

difficult to read. A few lines of capitals in display help to break the monotony of lower case, but for large amounts of matter the more easily read lower case characters should be invariably used. ROBEL & BRYANT, Chicago, Illinois.—You are justified in feeling proud of the catalogue for the Holmes automobile. Not only is it good from the standpoint of a catalogue in practical features

program at which Rabbi William S. Friedman gave the principal address is very poor indeed. First of all the missal initial "P" in the title line "Programme," preceding italic capitals used for the remainder of the word, is very unattractive. Two ornaments are not necessary, and they detract from rather than add to the appearance of the form. The sheet is too long, considering the

Brushes," is effective, but it would be more so if the name of the firm were in larger type, and set in lower case. The change would involve arranging the name of the firm on two lines instead of one, the word "Colonial" logically forming the first, and "Brush Manufacturing Company" the second. The address line could be arranged to balance the word "Colonial."



D E S I G N

PROPERLY used for comfort, this is the best description of the Holmes Improved Air-Cooled Touring Car. Seven passengers may ride in it without the slightest necessity for crowding, and yet where it is carrying fewer occupants there is no feeling of excessive room. Adequate space is afforded for the convenient carrying of all necessary luggage when the car is used for long trips.

To the service requirements of an open car, Holmes full elliptic springs, mounted on a flexible chassis, bring a shock absorbing quality that easily permits of road averages of 30 to 40 miles an hour in comfort, where other cars stand slow down to 18 to 20 miles. Towns are brought close together and the total mileage at the end of the day is surprisingly large.

The fuel efficiency of the Holmes Improved Air-Cooled motor, with variable type valves, dual exhaust valves, eighteen valves all in the head, is shown in a gasoline consumption of 18 to 20 miles to the gallon.

The Price of Economy is no longer restricted waiting capacity and cramped discomfort.



Inside spread of catalogue prepared by Robel & Bryant, Incorporated, Chicago, Illinois. Art work was done by the Charles Everett Johnson Company, Incorporated. The printing in colors by offset process was done by Magill-Weinsheimer Company, Chicago. Read review on this page.

but it is most unusual in treatment. Some might disagree as to the features which make it unusual, in view of the fact that the large marginal illustrations of elves almost dominate the pictures of the automobiles. However, they pertain to the points covered in each instance. The page "Beauty" shows a large fairy mother touching the head of a wee baby elf with her wand, while the page "Luxury" shows the elves riding in a cab drawn by butterflies. For its character and novelty alone, the booklet will command interested attention, but there is the question of the propriety of the fairy decorative motif on a high-grade motor car. The work is done in offset, the illustrations in soft colors being above reproach. We show two pages and the cover.

J. W. SHORR, Ottawa, Ontario.—The specimens contained in the latest package sent us are excellent in all respects. They demonstrate the fact that effectiveness may be attained without sacrifice of neatness and dignity. The package label for B. Gardner & Co. illustrates the possibilities for striking effects afforded by the use of a reverse plate printed in a soft color. We prefer the one printed in soft light blue to the other printed in green of about the same value. *The Thinker* continues one of the finest and most interesting of printers' house-organs. Inasmuch as the excellence of the publication is so religiously maintained, the use of the same standardized cover is a point in its favor, as the paper is instantly recognized and secures the attention of recipients because of the merit of past issues.

ERNEST L. MILNER, Montrose, Colorado.—Most of the samples of your work are of good quality. You appear to lean favorably toward the use of italic capitals, which is a tendency you should correct as italic capitals are especially displeasing in panels. The page containing the list of officers in the booklet for The Fortnightly Club is placed far too low on the paper page. This is the more surprising since on other short pages you have quite properly placed the type groups above the center. The composition of the

amount of matter, and it would have been far better to make the sheet shorter than to attempt to "fill up" the space with the ornaments. Border, ornaments and type reduce the type matter to insignificance. The "Welcome" folder, featured by a border made up of different cattle-men's brands, is novel, and ought to be appreciated by the stockmen, to whom alone it is designed to appeal. The Stationery forms are uniformly excellent, and the several window cards are well handled.

W. D. STERNBERG, Hartford, Connecticut.—Specimens sent us are interesting. Especially attractive is the invoice for The Pyne Printery, printed in brown and green on light brown stock. The cover of the booklet for the "Welcome Home Convention" is pleasing, but the combination of Parsons in the headings and the modern machine letter for the body matter is not at all a pleasing one on the inside pages. From a publicity standpoint the cover of the booklet, "Just

From an artistic standpoint, the effect would be improved if the word "Just" were centered over the word "Brushes" in the main display lines of the title, although the change would not make it more legible or more effective typographically. The letter-heads are all good, the best work, perhaps, of the entire collection.

J. EARL SINCLAIR, Mayfield, Kentucky.—The big type printed in light yellow beneath the text of the blotter is rather startling to the eye. If white stock had been used instead of blue, and if the big type had been printed in a light buff or blue, the disagreeable effect caused by the yellow on blue would have been avoided, and a much more agreeable appearance would have resulted. We rather doubt the propriety of issuing a blotter the copy of which is based on selfishness and greed, in a small town where many are likely to consider that you are taking a rap at them. Besides, it is seldom advisable to indulge in preaching. If you want to get away from the stereotyped form of advertising, it is far better to give something of a bright and breezy nature, suggesting good human qualities rather than bad.

ROBERT RAWTHORNE ENGRAVING COMPANY, Pittsburgh, Pennsylvania.—The program for the exhibit and luncheon of the Pittsburgh Advertising Club is handsome, the art work being especially beautiful. The exceptional character of the cover stock is matched by the exceptional treatment of the embossed and lettered title design. As a matter of fact, the only fault in the entire work is with the typography, which is crowded. Your own excellent work in making the drawings and plates and the pressman's cooperation in turning out a satisfactory job of presswork rather serve to hold up the poor composition.

JOHN MCCARTNEY, Melbourne, Australia.—"Specimens of Typography," a booklet containing various examples of your work in type display, is interesting in general, and most of the examples, though indicating a tendency toward elaborateness through decoration, are in good

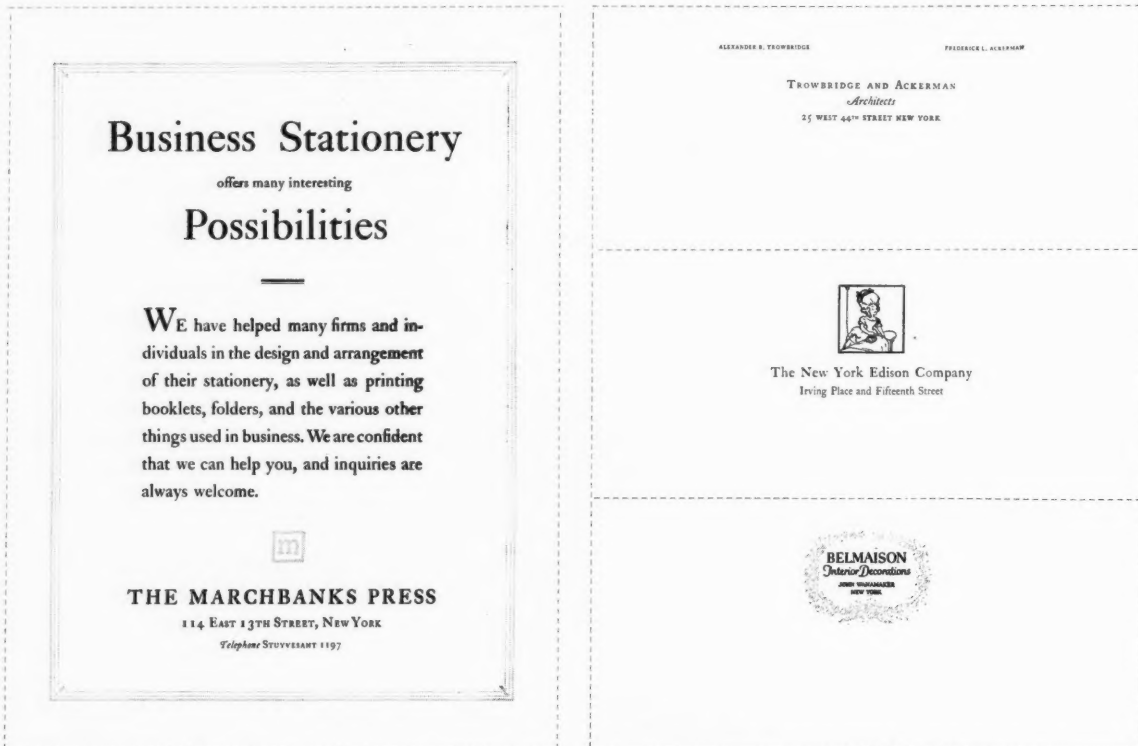


Cover of catalogue, two inside pages of which are reproduced above.

taste and well displayed. We would not say that any of them were over-ornate except the "Motto for Students," found on the final page, on which much time was spent in paneling and in working initial and ornament in the panels, all to no avail in so far as adding effectiveness to the work

department, there is incorporated a sufficient amount of advertising for the Merchants concern. Doubtless all copies sent out will find places on the walls of potential customers. The advertisement which appeared in the telephone directory, printed in two colors, is also effectively designed.

Herald Printery, imprinted with your name, is cheap looking, whereas it should be dignified. It looks more like an advertisement than a business card; that is, the style of display would be better suited to the first kind of work. The border in silver is entirely too strong and has an



First and third page of folder by The Marchbanks Press, New York city, typical of the high-grade typography which characterizes the product of that well-known printing plant. Items grayed by Ben Day process were in full tone of blue in the original.

is concerned. The colors have been selected and used in good taste on all specimens.

ALBRIGHT & SHENTON, Reading, Pennsylvania.—The souvenir booklet commemorating the thirtieth anniversary of the establishment of your firm is a handsome piece of work. The cover, printed in gold, and embossed on dark-brown Sunburst cover stock, is beautiful. The excellence of the hand-lettered design contributes to the richness of effect produced, as does also the fact that the booklet is tied neatly with brown ribbon. The use of genuine photographs of Messrs. Albright and Shenton, mounted under oval cutouts in the printed pages, further contributes to the excellence of the work, which is suggestive of quality and worth throughout.

THE FRANKLIN PRESS, Richmond, Virginia.—The outstanding fault in the Christmas blotter is with the selection of type and utilities employed in its arrangement. The heavy waved-rule border, the bold block type and the Engravers Old English are about as different as three typographical units could be, and, as a consequence, the effect is decidedly crude and inharmonious. A plain light rule and one series of type, together with the name plate and the Christmas ornaments, arranged as at present would have provided a much more pleasing effect.

G. A. HAMON, Kitchener, Ontario.—The wall hanger featuring an illustration of the city fire department, printed in colors, and appropriately headed "Equipped for Rush Orders," should prove productive advertising for the Merchants Printing Company. Besides giving the location of the various fire alarm boxes throughout the city, and the telephone numbers of the fire

KEELER-BRANDEIS, San Francisco, California.

—The rough paper letter-head, unconventionally designed in imitation of a prescription blank, is decidedly clever and ought to stimulate considerable comment wherever seen. The circular, tastefully done, and legible to a high degree, demonstrates that you have the happy faculty of doing the right thing in the right way. *Keeler's Hotel Weekly* is a very attractive trade paper, the four-color half-tone illustration which appears on the front cover, and which had been previously used for printing the folders of the St. Francis Hotel, is a very good example of high-grade art and color work.

W. K. STILL, Douglas, Wyoming.—The specimens you have sent us are for the most part evidence of the careful study you have given some of the best works on typography and printing in general. The letter-heads are neat and dignified in treatment, and the display shows that thought was put into the designing of them, the display points being emphasized in good proportion as regards importance. You doubtless find that with Caslon type you can give appropriate treatment to the stationery of many and varied lines of business. There is no other type face in existence that is so versatile; it would be difficult to use it too generally.

MICHAEL ZOGHIBE, Olean, New York.—Considering the purposes for which they were intended, most of the specimens you have sent us are satisfactory. We refer to the dodgers, display cards, tags, etc. Some of the work, however, is worthy of more refined typographic treatment, and the employment of more stylish and pleasing types. The business card for the

effect of subordinating the type. Printing the firm name in both red and gold to give the effect of shading adds nothing but the suggestion of poor work. Some of the display is too crowded, larger sizes of type than necessary being used for unimportant matter, all of which handicaps the effectiveness of the important display. While you made a great improvement over the copy you worked from on the cover for the Fair premium list, the lines of your own design are crowded too closely, and the effect produced by the use of condensed and extended types is decidedly displeasing. The variation afforded by lower case would have added much to the effectiveness of the page, and with lower case in use where you have employed condensed capitals better display of the whole and a more pleasing appearance would have resulted. We suggest that you employ light face types more generally and that you strive to overcome your tendency to use larger sizes than necessary.

THE MARCHBANKS PRESS, New York city.—It is pleasurable indeed to look over the specimens of printing you have sent us. Each one shows more plainly than a thousand words that beauty of effect and effectiveness of appeal are obtained in highest measure by simple treatment of readable and pleasing type faces, without "flub dubs" or other garish display. It is safe to say that no concern in America does finer printing today than Marchbanks—and none does simpler work. Marchbanks does not hide the beauty of type beneath a maze of ornament; he gives it a chance to show for itself and it rewards him for the opportunity. Three specimens are shown on this and the following page.

For his friends at Christmas time William Edwin Rudge, that master craftsman of New York city, took Eugene Field's little story, "The Mouse and the Moonbeam," and produced it in edition de luxe style. Text, printed on heavy, white hand-made paper, was set in fourteen

not in the least bizarre or crude, as striking effects sometimes are. The only faults of a serious nature are that the address line in the signature, "Sheldon, Illinois," is too large in comparison with the name of the paper, and that the italic figures used in the calendar do not fit

we can suggest no improvements. However, the type faces at your disposal are not of a choice variety, but, of course, that can not now be helped. One should avoid the use of more than one style of type in the general run of commercial forms, especially when those used have no features

LIFE EXTENSION INSTITUTE, Inc.

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Telephone BRYANT 1997

25 WEST FORTY-FIFTH STREET, NEW YORK

Letter-head by The Marchbanks Press, New York city. In the original the ornament was in red.

point Kennerley, that beautiful Goudy type face which will stand supreme in beauty and legibility for many years to come. Wide front and bottom margins add further to the beauty of the effect. The book is bound in boards covered on the sides with beautiful marbled paper, the title being stamped in gold on the backbone, on the cloth over the hinge. Mr. Rudge has done some of the most beautiful printing the writer has had the pleasure to examine, particularly attractive being those little volumes he is wont to produce each year at Christmas time for distribution among his friends. These are plainly expressions of Mr. Rudge's love for his art, which in his case is indeed an art—and a fine one.

CARROLL DEAN MURPHY, Chicago, Illinois.—Physically, the various advertising forms which you have sent us are above the least reproach. The advertisements for Wilson Brothers, prepared to appear in the *Saturday Evening Post*, are rich looking and suggestive of quality all the way through. "The Woman's Manual of Banking" is gotten out on the whole in a form that ought to appeal to women, the cover and the text pages being decidedly pleasing. The only discordant note, and something which we can not understand, is the treatment accorded the title page, it being printed from large, bold and crude lettering, not at all in keeping with the dainty and dignified character of the remainder of the work throughout the manual.

HAYWOOD H. HUNT, San Francisco, California.—We thank you for the large package of samples sent us. These are excellent, in good taste in all respects, and thoroughly up to the high standard you have established for the product of The ten Bosch Company. About the advertisements there is an air of refinement combined with effectiveness of display, achieved by the use of the most beautiful of modern type faces, Cloister Old Style, Caslon, etc., in legible sizes. Strength of display may be secured by the use of bold types, but they do not carry the effect of refinement, dignity and beauty that light face types do. In reasonably large sizes and supplemented by intelligent manipulation of white space, light face types may provide strong and telling effects as well as beauty and refinement. We shall be glad to be favored with more specimens of your work.

S. C. PAINE, Sheldon, Illinois.—First of all let us say that you have plainly benefited from your reading of *THE INLAND PRINTER* and from other study which you have made of the subject of typography. Your work is of a very good grade. The stationery forms sent could not, we are sure, be easily improved upon, as they are tasteful, dignified and well displayed. The Christmas greeting blotter is quite striking, and

in well with the squared panel. While the border is large, the fact that it is printed in red does not make the effect disagreeable, for the reason that the red is not used for printing other features and, being massed in the border, adds to rather than detracts from the attractiveness of the form.

E. E. SAUNDERS, Bonne Terre, Missouri.—In a general sense, the work you have sent us is good, display and arrangement being so handled that

in common, as in the case of the Engravers Old English and the Litho Roman used on the letter-head for the Bonne Terre Pharmacy. The rules at either end of the main line on the heading for the Irondale Bank detract from instead of add to the effect. Why they were added, unless from the mistaken idea that the line should be longer, we can not guess. The same fault is apparent in another specimen. If a line is too short, as neither of these is, the effect is not helped by adding rules at the end, for the lack of similarity between rules and type characters defeats the purpose intended. They do not match.

WILLIAM ESKEW, Portsmouth, Ohio.—We were greatly interested in examining the large collection of specimens you sent us. Seldom, if ever, have we received such a large number of specimens of such uniform excellence. We compliment you especially on the catalogue for the Wait Furniture Company, the typography and make up of which are far and away above the average of such work. We consider that you did exceptionally well on the presswork, too, considering that you are not a pressman by trade and also because dull-coated stock was used. From the copy of a commonplace letter-head formerly used by the local typographical union you have evolved a design that is characterful in a high degree, such a design in fact as the craftsman ought to be proud to utilize. It suggests pride in his art. There is no basis for comparison between a design so bad and one so good, and you have surely done well.

BERTRAM B. O'NEALE, Pittsburgh, Pennsylvania.—We find great pleasure in going over the specimens you have sent us, the work of students working under your direction in the print shop of the Latimer-Irwin Junior High School. A decided improvement was made by the students in the handling of the title page of the program for the Pittsburgh Teachers' Institute. As originally handled it was without character and improperly designed, whereas the rearrangement is characterful and more nearly correct in design. Without question the most interesting specimen in the lot is the cover of the Thanksgiving issue of *The Junior High School Bulletin*, which is printed in colors from hand-cut linoleum blocks. It would be more pleasing if the decorative background, printed in a somewhat cold yellow, had been printed in a light brown or buff. This would not only make the cover appear richer, but it would also be more seasonable. While not so elaborate, the covers of the Halloween number, the wood blocks for printing the illustration of which were cut by Karl Schellhaas, and the issue on which Edgar Roth made the blocks, are more attractive than the Thanksgiving issue, for on them the colors are in excellent taste.

JANUARY 1920 A New Year PRODUCE

"PRODUCE! PRODUCE! Were it but the most pitiful infinitesimal fraction of a product—produce it in God's name! 'Tis the utmost thou has in thee. Out with it, then! Whatsoever thy hand findeth to do, do it with thy whole might. Work while it is called To-day, for the Night cometh, wherein no man can work." *Carlyle.*

He is a clever man, my printer, whom I discovered several years ago, and whom I have insisted on sticking to ever since. They say "He is a little dearer." "Well," I answer, "ought he not to be, being considerably better?" *Carlyle.*

THE MARCHBANKS PRESS
 Telephone STUYVESANT 1197
 114 EAST 13TH STREET, NEW YORK

JANUARY 1920						
Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

The Marchbanks Press, New York

Blotter by the Marchbanks Press, New York city, the typography of which is typical of all of that notable printing plant's product.

JOHN SMITH'S BOOKKEEPING.*

NO. 3.—BY R. T. PORTE.

Synopsis of preceding stories.—John Smith acquires a half ownership in the *Bladon Banner* by coming to the rescue of Jefferson Bell, the editor and owner, when he is involved in financial difficulties, and assumes the business management as well as the mechanical end of the business. Mamie is hired to keep the books and help otherwise. Smith, during the absence of Bell, makes some changes in the arrangement of the plant, and rejects a patent-medicine advertisement until the firm placing the advertising agrees to pay the price asked. He adopts a method of keeping track of advertisements, and puts some system into the shop, much to the surprise of Bell, who never had any system.

Job Printing.



It is quite the accepted thing to call the first working day of the week "Blue Monday." Usually it means starting in on hard work after a day of rest, and the beginning of another week of toil and worry. In the average country printing office Monday is not accepted as "blue"; it is usually the reverse, a day to take things easy, distribute type, clean up, look over the exchanges, a day of doing small things, and never to hurry. The last three or four days of the week are the busy days, and if the help show up a little late on Monday morning nothing is said, as probably they had worked one or two nights the week previous getting out the paper and rushing out some jobwork.

To Jefferson Bell, Monday meant a day of pleasurable reading of the exchanges which had come in on Saturday and Sunday, and some visiting among his cronies of the town.

So it was with no hurry that he sauntered down the street on this way to the shop on the brisk morning in November, 1911. He knew that John Smith was on the job, and taking care of the routine there, and nothing important would occur to demand his immediate attention.

In fact, he was thinking of something Smith had said on Saturday about getting more job printing. Smith rather sarcastically implied that a lot of the business men of Bladon were not using printed stationery, just because they had not been asked to have some printed. Bell thought that the business men knew that the *Banner* did job printing, and if they wanted some printing they would tell him. As he went down the street, and noted the various business houses, he remembered that he had done very little printing for several of them, and perhaps there was something in what Smith said after all, and it would not be a bad idea to ask one or two for a job of printing. Bell was no salesman, nor had he read any of the many books and articles on salesmanship—it was not in his line. Yet Smith's comments made him realize that perhaps the difficulties he had had in the past were to some extent due to the fact that he had not gone after the business. Smith was certainly making things change around the shop, and Bell felt that it was up to him to get some more business—if possible.

The first place that Bell entered was the harness shop, run by John Ackerman for twenty years. Only once had John ordered some printing, and that was many years ago, so there was no doubt but what he would need some more letter-heads after all these years. When Bell made known his proposition, John turned around from his bench in great surprise, took off his glasses and opened his mouth in amazement.

"By golly, Bell," he finally spurted out, "you fellows are getting a sudden move on you, ain't you?"

"What do you mean?" Bell asked in surprise. "This is the first time I ever asked you for any printing."

"That's just it," John said solemnly, "but it doesn't need you and Smith both to get some printing from me."

"What's Smith got to do with my asking you for a job of printing?"

*NOTE.—This is the third of a series of twelve stories about John Smith, printer and publisher, and his methods of keeping accounts. Copyright, 1920, by R. T. Porte.

"By golly, Smith was in here Saturday night and asked me why I didn't have some letter-heads printed, and by golly, he just fixed up some reading and said I oughter have 250 envelopes and 500 letter-heads, and he was going to print them for me, and make me a real business man. By golly, that Smith is getting to be a corker. Said I oughter have an ad. in the paper, too. And now you want some printing. No, sir, that one lot will do me for a long time."

And John grabbed his awl, and viciously pushed it through the leather he was working on, and picked up his waxed thread, while Bell made his exit. So Smith was after the business. Leaving nothing for him to do. Funny business, this!

In the midst of his thoughts as he sauntered down the street, he heard his name mentioned, and turning around he saw Walter Feehan, the blacksmith. Stopping to see what he wanted, Bell was informed that Feehan had decided to announce that he could repair automobiles, and wanted some cards printed with that on, besides mentioning that he did general blacksmithing. Taking the order for 500 cards, Bell almost forgot his turn down by Ackerman, and as he started on his way again his step was lighter, as he had secured an order for printing also.

Going by the bank, he was again stopped, this time by the cashier motioning to him to come in, and for a second time that morning he got a printing order, this last one being for 10,000 deposit slips.

"Look here, Bell," the cashier said, "I want a right price on these. I can get them in Columbus mighty cheap, but I'd rather give you my work, and you will be expected to meet that price. You tell Smith he can't start in getting rich from us."

Many a time Bell had accepted work from the bank at a price he was sure was too low, just because the cashier had told him about prices he could get printing done for, and the remarks of the cashier were nothing new. It was an old story and rankled in Bell's breast, but it was cash printing and not trade, and this had meant something in the past to Bell.

"You may be sure we will do the work as cheap as any one," Bell replied, and started toward the printing office.

On his beloved desk was the Monday morning mail, mostly exchanges from the editors whom he personally knew, or from the near-by towns. All thoughts of jobwork and orders left his mind at once, and after disposing of his coat and hat, the world and all that is in it were forgotten, while full attention was given to the papers.

Suddenly he started, as in some way his mind reverted to the events on his way to the office, and he fished out the two jobs he had received. Bell made the necessary changes on the card to include "automobile repairing," and wrote the figures "500" in one corner. He took the deposit slip and wrote "10M" on it, and got up from his desk.

"Where has the job hook gone?"

These were the first words that Smith had heard that morning from Bell. Standing near the place where once were several hooks, each consisting of an iron base with a bent hook of steel, slightly curved at the bottom, and artistically bent outward toward the top, with a very sharp point, Bell looked in bewilderment at the spot.

For ten years the "job hooks" had hung there and had done noble duty. Many were the jobs of printing that had been put on those hooks, with amount carefully written on each (when not forgotten), and Smith had for years taken the copy off the hooks, set the type, locked the form, printed them on the job presses, tabbed them, wrapped them up and delivered them. When this was done, the copy was hung on another hook, over which was a piece of paper, very dirty and the corners lost or torn, with but part of the legend, "Completed Jobs," showing. When the "job hook" was full, Bell would complain about being very busy, and when it was empty, that business was "very poor indeed." It was the barometer of

his business and indicated in the only way he knew just how much business was being done. It was quite true that sometimes jobs had hung on the hook for a month or more at a time, and often explanations had been made to the customer why they were not done. "Stock failed to come," "Very busy," "We are getting right at it," and other excuses had been given.

On some occasions the copy itself had mysteriously disappeared from the "job hook," for which there was no excuse — but it had happened. In fact, the same thing had occurred in regard to the "Completed Job" hook, as, for instance, when Louis Knight, the grocer, three or four months after he had had some statements printed, had asked when Bell was going to send in his bill and get the account straightened up. These

When a man has done business in a certain way for ten years or more, it is natural that he should resent any change. The customs of the past are too strong to allow him to immediately take to a change, unless he has himself thought the matter out and decided a change is necessary. When Jefferson Bell took in John Smith as a partner he did not contemplate any radical changes in his method of doing business. Only because necessity made it imperative had Bell entered into an agreement for a partnership, as he had run his own business too long to want to give anything up. To him the partnership had meant that certain urgent things that had bothered him would worry him no longer, and the business would run more smoothly, and besides he would not

NOTE — Ticket must be made out in full giving every information necessary for completion of job. Number every job.

Date	No.																		
Nov. 1, 1911	21																		
For	People's Dept. Store																		
Address	Blabon, Ohio																		
Quantity	DESCRIPTION																		
5,000	Statements																		
Promised	Friday																		
STOCK	Anchor Ruled 5 1/2 x 6 1/2																		
COMPOSITION	<table border="1"> <tr> <td>Like Copy</td> <td>Heavy</td> <td>Stone Proof to</td> </tr> <tr> <td>Like Sample as near as Possible</td> <td>Light</td> <td>Revise to</td> </tr> <tr> <td>Machine</td> <td>Fancy</td> <td></td> </tr> <tr> <td></td> <td>Plain</td> <td></td> </tr> <tr> <td></td> <td>Nice Job</td> <td></td> </tr> <tr> <td></td> <td>Cheap Job</td> <td></td> </tr> </table>	Like Copy	Heavy	Stone Proof to	Like Sample as near as Possible	Light	Revise to	Machine	Fancy			Plain			Nice Job			Cheap Job	
Like Copy	Heavy	Stone Proof to																	
Like Sample as near as Possible	Light	Revise to																	
Machine	Fancy																		
	Plain																		
	Nice Job																		
	Cheap Job																		
PRESS WORK	Color Ink Black Proof to																		
BIND	Block 100 in a Pad Perforate No.																		
Deliver	Delivered																		
✓	Nov. 4																		
Delivered by	To be Called for																		
Smith																			
Ship by	To																		
Via																			
Price 10.50	Cost of Stock 3.00																		
Journal 28																			

No. 1.

NOTE — Ticket must be made out in full giving every information necessary for completion of job. Number every job.

Date	No.																		
Nov. 3, 1911	22																		
For	Citizen's Bank																		
Address	Blabon																		
Quantity	DESCRIPTION																		
500	Notes																		
Promised	soon																		
STOCK	Westminster Bond cut 3 1/2 x 8 1/2																		
COMPOSITION	<table border="1"> <tr> <td>Like Copy</td> <td>Heavy</td> <td>Stone Proof to</td> </tr> <tr> <td>Like Sample as near as Possible</td> <td>Light</td> <td>Revise to</td> </tr> <tr> <td>Machine</td> <td>Fancy</td> <td></td> </tr> <tr> <td></td> <td>Plain</td> <td></td> </tr> <tr> <td></td> <td>Nice Job</td> <td></td> </tr> <tr> <td></td> <td>Cheap Job</td> <td></td> </tr> </table>	Like Copy	Heavy	Stone Proof to	Like Sample as near as Possible	Light	Revise to	Machine	Fancy			Plain			Nice Job			Cheap Job	
Like Copy	Heavy	Stone Proof to																	
Like Sample as near as Possible	Light	Revise to																	
Machine	Fancy																		
	Plain																		
	Nice Job																		
	Cheap Job																		
PRESS WORK	Color Ink Black Proof to																		
BIND	Block 100 in a Pad Perforate No.																		
Deliver	Delivered																		
✓	Nov. 5																		
Delivered by	To be Called for																		
Smith																			
Ship by	To																		
Via																			
Price 2.75	Cost of Stock .85																		
Journal 28																			

No. 2.

NOTE — Ticket must be made out in full giving every information necessary for completion of job. Number every job.

Date	No.																		
Nov. 3, 1911	23																		
For	Banner																		
Address	Blabon																		
Quantity	DESCRIPTION																		
1,320	Copies Issue Nov. 6																		
Promised																			
STOCK	Ready Print																		
COMPOSITION	<table border="1"> <tr> <td>Like Copy</td> <td>Heavy</td> <td>Stone Proof to</td> </tr> <tr> <td>Like Sample as near as Possible</td> <td>Light</td> <td>Revise to</td> </tr> <tr> <td>Machine</td> <td>Fancy</td> <td></td> </tr> <tr> <td></td> <td>Plain</td> <td></td> </tr> <tr> <td></td> <td>Nice Job</td> <td></td> </tr> <tr> <td></td> <td>Cheap Job</td> <td></td> </tr> </table>	Like Copy	Heavy	Stone Proof to	Like Sample as near as Possible	Light	Revise to	Machine	Fancy			Plain			Nice Job			Cheap Job	
Like Copy	Heavy	Stone Proof to																	
Like Sample as near as Possible	Light	Revise to																	
Machine	Fancy																		
	Plain																		
	Nice Job																		
	Cheap Job																		
PRESS WORK	Color Ink Black Proof to																		
BIND	Block 100 in a Pad Perforate No.																		
Deliver	Delivered																		
Delivered by	To be Called for																		
Ship by	To																		
Via																			
Price	Cost of Stock																		
	Journal																		

No. 3.

were, of course, the usual sad incidents to the printing business, and were taken as a matter of course and explained to the customer in the best way possible.

Now, the hooks themselves had disappeared!

This was quite unthinkable, but perhaps they had been moved. Everything in the shop was being turned around, and these were no doubt taken from the convenient place they had occupied and put some place not so handy.

"Job hooks?" Smith answered. "Why, we haven't any."

"No job hooks!" Bell exclaimed. "Well, perhaps you can tell me what you are going to do with these two orders for job printing that I have."

"Two more orders?" Smith said. "That is good! Give them to Mamie, and she will write up the job tickets and we will get them right out. That makes four orders today."

"Oh, it does, does it? What has Mamie to do with the jobwork? Thought she was just going to set type. And what's this 'job ticket' business, anyway?"

have to worry about Smith leaving him. Instead of all this, he found that his new partner had completely changed the arrangement of the shop and had added a new way to handle advertisements.

Smith started in to explain about the unfortunate incidents of lost copy, jobs not being completed on time, and also about certain jobs that had not been changed because of loss of copy from the "completed" hook, and a few other things which were ancient history. Then he said that he had thought the proper way to handle jobs and avoid such things happening, and also to keep a complete record of the job printing they were doing, was to have a job ticket on which would be given details of the job, and if in the form of an envelope the copy could be put in it; and finally, when the job was done, a new copy, or a completed copy of the job, could be put in it and thus preserved. Besides, if a reorder came in they could look up the old job ticket and get the copy and full details, as well as the old price.

First, the jobs could be registered, and he showed Bell a ruled and printed book, with room for ten jobs on a page, with numbers, and the dates the jobs were received. Here were already recorded ten jobs, including that received from John Ackerman, and Smith showed the record to Bell.

Then came the question of the job tickets, and Smith took Bell to the imposing stone, where in a neat box fastened to the furniture case reposed several of the job tickets. These, it appeared, were jobs that had been set up and were ready to be printed. Near the job case was another box containing one or two tickets on which the type had not been set. Over by the job press was still another box with some tickets, which showed those jobs were being printed or were ready to be

"What did the cashier say," he suddenly asked, "when he gave you this job?"

"Oh, he said that he would let us do the job if we did it as cheaply as he could get it in Columbus."

To the surprise of Bell, Smith took off his apron, grabbed his hat and started for the door.

"Where are you going?" Bell exclaimed.

"Down to see that cashier. He needn't think because he is a friend of mine he can pull that stuff. If he wants us to do this job he will pay our price, or send it away. And I am going to tell him so." And the door slammed.

Bell looked at Mamie, Mamie looked at Bell, and both looked at the door.

NOTE.—Ticket must be made out in full, giving every information necessary for completion of job. Number every job.

Date	Nov. 3, 1911	No.	24
For	Ohio Real Estate Co.		
Address	Blabon, Ohio		
Quantity	500	DESCRIPTION	Land folders 8 pages
Promised	next week		
STOCK	A. & S. C.		
COMPOSITION	Like Copy 8 pt	Heavy Light Fancy Plain Nice Job Cheap Job	Stone Proof to Revises to Them
PRESS WORK			Color Ink Black
BIND	Trim 4 x 9 Fold only		Block In a Pad Perforate No.
Deliver	✓	Delivered	
Delivered by		To be Called for	
Ship by		To	
Via			
Price		Cost of Stock	Journal

No. 4.

NOTE.—Ticket must be made out in full, giving every information necessary for completion of job. Number every job.

Date	Nov. 5	No.	27
For	Ladies Aid Society		
Address			
Quantity	250	DESCRIPTION	Hodgers
Promised			
STOCK	6 x 9 Print		
COMPOSITION	Like Copy Like Sample as near as Possible Machine	Heavy Light Fancy Plain Nice Job Cheap Job	Stone Proof to Revises to Smith Them
PRESS WORK			Color Ink Black
BIND			Block In a Pad Perforate No.
Deliver		Delivered	
Delivered by		To be Called for	✓
Ship by		To	
Via			
Price	25	Cost of Stock	Journal

No. 5.

JOBS REGISTER

Number	FOR	People's Dept. Store	
Date	Quantity	Description	Price
Nov. 1	500	Statements	10.50
Number	FOR	Citizens Bank	
Date	Quantity	Description	Price
Nov. 2	500	Notes	2.75
Number	FOR	Banner	
Date	Quantity	Description	Price
Nov. 2	1,320	Issue, Nov. 6	
Number	FOR	Ohio Real Estate Co.	
Date	Quantity	Description	Price
Nov. 3	500	Land Folders	
Number	FOR	Ohio Real Estate Co.	
Date	Quantity	Description	Price
Nov. 4	200	Contracts	
Number	FOR	Farmers Hardware Co.	
Date	Quantity	Description	Price
Nov. 4	500	Statements	2.75
Number	FOR	Ladies Aid Society	
Date	Quantity	Description	Price
Nov. 5	250	6 x 9 Hodgers	1.35
Number	FOR	O. A. Mickelson	
Date	Quantity	Description	Price
Nov. 5	100	Auction Bills	6.00
Number	FOR	John Ackerman	
Date	Quantity	Description	Price
Nov. 7	250	Envelopes	1.50
Number	FOR	John Ackerman	
Date	Quantity	Description	Price
Nov. 7	500	Letterheads	3.00

No. 6.

printed, and finally a couple of completed jobs were on the table ready to be tabbed, with the tickets carefully inserted between the sheets of paper.

Mamie made out the tickets under instructions from Smith, and when the jobs were delivered the date was put down, and then the price of the job, the cost of the stock, and the whole transaction entered on the books. The tickets that had been completed were kept in a file similar to the one used for the advertising jackets, and could be referred to at any time. In this way the work was always in view and details known, and nothing could be lost without knowing about it.

"I guess it's all right," Bell finally said, after looking over the various tickets, some of which are reproduced here, "and if you want to go to all this bother, all right. If I get any jobs I'll hand them to you and you can do as you please, as long as the work is gotten out. It's up to you."

Smith took the jobs Bell had and started to give them to Mamie. He looked intently at the one from the bank.

Quietness reigned supreme for half an hour, and then Smith came in.

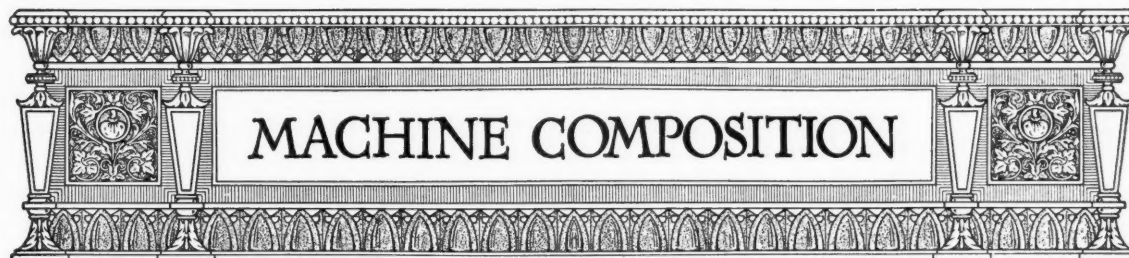
"Make up a ticket for this order, Mamie," he said, and started to put on his apron.

"What did the cashier say?" Bell asked, "and did you have to come to his price?"

"Not by any means! That fellow is all right except when he has to spend a cent. I told him a few things, and he said he was only kidding us, and to go ahead with the job, only not to rob him too bad."

Now, Bell was not a profane man, but occasionally he said things not looking well in print, and this was an occasion on which he said them, and then took his hat and went out.

Smith was locking up a form and whistling in that quiet way of his when he was content and pleased with the world. Again he had won his point and was beginning to feel a certain satisfaction in the innovations he was making around the Banner office. More changes will be related in the next story.



BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

How to Measure Linotype Matter.

A Tennessee publisher enclosed a proof, $6\frac{1}{2}$ inches of solid eight point, 28 ems wide, accompanied by the following letter: "To settle a dispute over ems, please inform us how many ems are shown, and if the price of 85 cents a thousand ems is below profiteering line."

Answer.—We find that there are $6\frac{1}{2}$ inches of matter, eight point, 28 ems wide. By the following rule the exact amount is determined: (1) 28 ems multiplied by 12 points equals 336 points. (2) 336 points divided by 8 points equals 42 ems (number of ems eight point in a line). (3) $6\frac{1}{2}$ inches divided by .112 inch (thickness of an eight point slug) equals 58 lines. (4) 58 lines multiplied by 42 ems equals 2,436 ems. As there are ten lines cast in black face they should be charged double price; this would add 420 ems to above, making it a total of 2,856 ems. The charge of 85 cents per 1,000 ems we deem not excessive.

The following rule may be employed in measuring linotype matter: Multiply the length of the line in ems by 12 and divide by the number of points of type face.

Example: How many ems seven point in a line 24 ems long? 24 ems multiplied by 12 points equals 288 points. 288 points divided by 7 points equals 41 ems, approximately.

To find the number of ems in a galley of linotype matter proceed as follows: (1) Find the number of ems in a line. (2) Find number of inches of matter on galley. (3) Reduce the inches to lines, and multiply by number of ems in line.

Example: How many ems of eight point linotype matter, 13 ems wide, $21\frac{1}{2}$ inches being counted a full galley? 13 ems multiplied by 12 points equals 156 points. 156 points divided by 8 points equals $19\frac{1}{2}$ ems of eight point. $21\frac{1}{2}$ inches divided by .112 inch (thickness of eight point slug) equals 192 lines. 192 lines multiplied by $19\frac{1}{2}$ ems equals 3,744 ems.

Troublesome Distributor Stops.

An Illinois machinist-operator describes some difficulty he is having on three machines under his care. His letter, in part, is as follows: "On one there were sixty-eight distributor stops in one day. Not only will the distributor stop, but matrices will fall on the channel entrance and be pushed along and dumped on the floor. At other times, when the thinner matrices fall flatwise, other matrices pass over them, sometimes tearing the combinations, and other times falling into wrong channels. If the channel entrances are out of adjustment in any way, I am unable to detect it. I had adjusted the channel entrances slightly, but moved them back to original position when I found it did not help matters. Am not much on changing adjustments unless I know it is necessary. I received my first experience on machines in the linotype factory and had this point drilled into me quite thoroughly. Some of the matrices in the machines are old. There has been no complete change of fonts since the starting of the machines. Yet, so far as I can see, it makes no difference. New and old

matrices appear to work about alike. There is some vibration to the machines. On two of the machines there is a sort of cracking sound when the cams are about casting point, and there appears to be some jerk at this point. I have not found a way to overcome it. The drive wheel on one machine is running at about seventy-two revolutions per minute, while those on the others are running at about seventy-four revolutions. The power is quite unsteady at times. Sometimes it is very strong and at other times it is weak. There seems to be more trouble when the power is strong. So far as I can ascertain, the distributor bars are not damaged." A number of other details were added which had no direct bearing on the troubles.

Answer.—If a machine gives trouble, or several machines give trouble of the same character, it would suggest that the cause was of a similar nature. Here we have three machines causing annoyance by frequent distributor stops, and in all cases the driving pulley is running at a higher speed than normal. Also it is stated that there is some vibration from a floor that appears none too stable. Mention is also made of matrices that are not new, but have been in continued use for a long period. Any of the three conditions named might cause distributor troubles, and when they are combined we can scarcely see how difficulty could be avoided. As the machinist is conscious of these abnormal conditions we can only suggest that the speed of the driving pulley on each machine be reduced to approximately 68 r. p. m. Determine if each machine is level by placing a spirit level on the back distributor screw or on the top of the distributor bar. Elevate the right side of the machine (keyboard side) a trifle, so that the lower ear of a matrix will tend to hang against the lower distributor screw instead of swinging in center of groove. The spirit level should show the bubble of air past the center line toward right side of the machine. Distributor troubles of a certain character are remedied in this manner. It is quite possible that if the shaky floor were made more stable it would eliminate some of the vibration, which undoubtedly would help reduce the number of distributor stops. The final clearing up of the difficulties would occur when all defective or damaged matrices were removed or had their ears dressed on a matrix-ear file. The unusual noise referred to is due perhaps to the breaking away of pot mouthpiece from back of slug. This noise is occasioned by the forced separation of the slug jets, which tends to bind pot mouthpiece to the slug. There is no particular harm in the occurrence. It may be remedied by slightly increasing the heat on mouthpiece. The question is often asked, "Why does a machinist-operator put up with the inconvenience occasioned by the various kinds of machine trouble when it is in his power to prevent them?" We believe it is due to the lack of initiative. Some only need to have their attention directed specifically to some of the causes of trouble, and when the causes are discovered and rectified it appears to stimulate research. Here is an example: A young operator working on a news machine complained that he could not set three lines

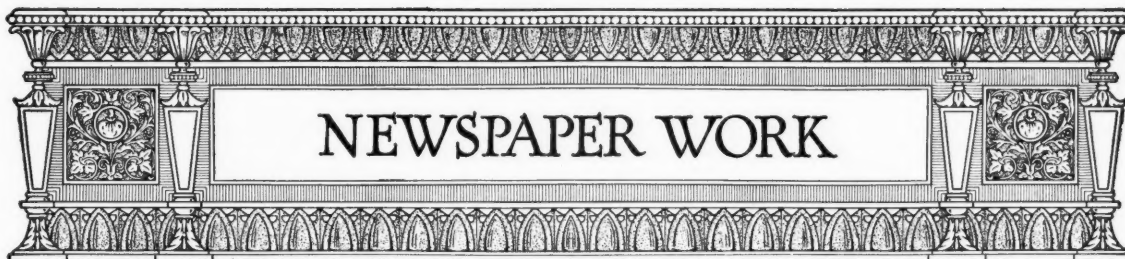
without having to get up on the step and fix the distributor. He mentioned six or seven different characters that persistently gave trouble. He was asked why he did not analyze the stop. Analyze? He never heard of such a thing — how could it be done? Simply enough — when a distributor stop occurs, trace it down and try to find the offending character. Fine! Stick around and let's see how you do it. The first stop soon occurred, the channel entrance was opened and a number of lower-case l's were found between the entrance guides. Before removing any of the matrices the machinist-operator was asked to find the one that caused the blocking of the channel. He could not see it. Finally it was found to be down in the magazine about two inches, and when drawn out it showed a bent lower front lug. The other characters were bunched together and examined, and two others were found with slightly bent lower lugs. All three were fixed and run in, and all dropped into entrance without a stop. Soon another stop occurred. This time it was a period, its ear being bent in the same manner as the lower-case l. Another stop occurred where a bruised lug on an n blocked the channel. It was laid to one side, and in a few minutes another n stopped the matrices just as before. It was removed, and all the n's were run out and their lugs were examined; nearly all showed bruises similar to the first two removed. These were rubbed a few times on a matrix-ear file and run into the magazine. No further trouble occurred with the n's, but the l's, an i and several quotation matrices showed up with the characteristic bent lower lugs. Here is where the machinist-operator chimed in and said: "How about that analysis of the trouble?" That is the question we had been expecting, and we directed his attention to the bent lugs on the various thin characters, showed him the similarity of the bends, and asked him what did the damage. Of course he did not know; how could he bother about a little thing like that? Why, he had a cigar box full of matrices bent just like them. To exemplify what analysis is, we had him remove the distributor box and place two lower-case l's in on the box bar and up against the faces of the top rails. He was shown that the wear on faces of the top rails allowed two l's to occasionally lift through the space designed for one only. After the bar was removed and the bar point was swelled out a trifle so as to permit but one thin matrix to pass, the box was replaced, and he was asked to send in a line composed wholly of thin matrices, the following characters being used: i, l, period, comma, thin spaces, quotation, apostrophe. These were run through several times, and in each case but one at a time was raised by the matrix lift. This ended the trouble with the thin matrices, but the stops continued with other characters, several hyphens blocked, and when the full complement, six, were run out it was found that not one of the six was in good order. The lugs showed bruises such as characterize the end of a tight line. These were rubbed upon a matrix file, and run in and fell right. The machinist-operator was asked to show some of his proofs, and by going down the ends of the lines in the proof several suspiciously full lines were discovered. He was asked to set up the first line, and when the hyphen was brought down into the assembling elevator his attention was called to the stopped assembler star, and he was asked to explain. He had no explanation further than the fact that he never sent in tight lines. Each of the other lines ending with hyphens was tried, and all showed the same result, that the star wheel was stopped when the line was sent away. The hyphens, only six left, were shown to the machinist-operator, and his opinion was asked as to how the lower lugs were chewed up. He did not know, but he had plenty of similar ones in the cigar box. The setting of the assembler slide two points under 13 ems measure was shown as a safeguard, but he promised not to set the assembler "wide" again. The stops continued, a letter o was per-

sisting in stopping every once in a while. Finally when the last occurred the machinist-operator was requested to use his head and try to find out why the blockade occurred. After looking for damaged matrices and not finding any, he counted and found twenty-three o's. After removing three of the surplus, no further stops troubled him on that letter. By taking each character as it stopped or blocked the entrance, and looking up the cause, he finally succeeded in getting the stops under control. He did not have to make any adjustments; once or twice he straightened bent channel entrance guides, and also removed matrices having badly bruised lugs (from previous tight lines), and as the hours went by with only an occasional stop he finally admitted that analysis and elimination meant nothing more than using one's head, to which we agreed.

Efficiency of Operators.

In these days when the cry is "Produce, produce!" the following notes are especially timely.

Efficiency is a word we frequently hear expressed in these times. It is usually associated with increased output of shop, or is related to individual or collective activity. When an employer awakes to the fact that his production is at a low ebb, or his overhead has diminished his margin of profit to almost zero, he sends for an efficiency expert, who, like a physician, feels the pulse of the business and sounds the various methods of shop procedures to find the leaks or faulty actions that imperil financial stability. The employer who is wise enough to call in an efficiency man when he senses or feels approaching business depression is naturally taking the only step possible if he is to remain in business and be successful. He must have an analysis of shop and business methods to lay bare the faulty procedures so that remedies may be applied. Why may not an individual apply a similar faculty of judging and analyzing his daily manual operations to see if improvement is not possible? Take for example an operator. Allow him a few minutes for reflection and he may ask himself, am I getting all I can out of the machine? Is the product first class, or is it mediocre? Do I find it easy to produce a clean proof? If not, why? Does the machine give me much lost time? If so, why? An operator who is in charge of a machine and who through his own neglect fails to produce a reasonable amount of matter would on self-analysis convict himself of inefficiency if he were to make a close examination of causes. Suppose we take the situation as some operators find it, the output diminished because of various machine stops. The operator should make a tabulated statement of the stops, and aim to find the immediate cause, and the prime cause, if possible, of the trouble. If he knows how to remedy the defects that lead to the stop, then he should prevent a recurrence of trouble. The net result is a gain in output and a saving of wear on nerves. Is the product of good quality, or do the proof-reader, make-up man and pressman have their troubles as a result of bad proofs, faulty slugs, or poor face? If any trouble is found that is subject to correction, why not formulate a remedy and prevent a recurrence of the evil? An operator who is not blind to selfish interests should for his own satisfaction make a self analysis. He should take a rigid account of the various occurrences that cause delays, that produce friction between himself and others, and aim at the vital element that hinders the work or brings about the irritating squabbles that decrease the output. Some may reply to the query, "Why should an operator be more efficient?" by stating that increased efficiency benefits only the employer. That is only partly true; an operator who by persistent study and effort overcomes the various physical troubles of the machine and furnishes an improved and increased product has made a direct acquisition of mental qualities which he should value more highly than monetary consideration.



BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter and stamped self-addressed envelope enclosed when reply is desired by mail.

A Study of Costs on Small Newspapers.

There are very often publishers of small-town newspapers who wonder what their own office hour costs are, and how to figure them. By small-town publishers, in this case, we refer to those in towns of 1,000 to 1,500 people, where the weekly paper is the biggest thing in the life of the town and yet where the natives do not often appreciate the fact that the publisher has real costs to meet in producing his newspaper and the job printing that emanates from his shop.

Recently one such small-town publisher with a penchant for figures and a desire to know "where he was at" sat down and detailed his office income and expense to find out. His figures are about what one might expect to find in any such shop, and as he has arrived by short cuts at an approximate hour cost, we are going to give in some detail his figures — just as a means to get other such publishers to figure and understand that they have hour costs that must be met, and, in the language of this publisher, "If the newspaper doesn't pay them who the devil will?"

General overhead charges for one year as obtained from the business records: Rent, \$360; taxes, \$60; light, \$30; telephone, \$60; heat, \$75; fire insurance, \$120; liability insurance, \$15; manager's salary, \$1,800; interest on fixtures, \$24; office supplies, \$100; bookkeeping expense, \$300; advertising, \$100; postage, \$50; expenses of traveling in the interest of the business, \$50; press association dues, \$10; donations, \$25; expense not anticipated, \$200; spoiled work, bad accounts, etc., \$100. Total, \$3,479.

Dividing the foregoing by 52, one week costs \$67.

Now the labor costs — *productive hours*: On a time-card record two male employees show an average of 35 productive hours out of a 54-hour week, or 70 hours for the two. One girl averages 10 productive hours, or a total of 80 hours for the three. Eighty productive hours therefore cost \$67 overhead, and one hour costs 84 cents. One male employee for 35 productive hours received \$20 per week. His wage for one hour was therefore 60 cents. Add this 60 cents to the 84 cents overhead hour cost and you have a total of \$1.44 as the hour cost for one employee.

But there is an additional charge to be figured, according to this publisher's records, as follows:

Hand composition: Investment in type, racks, cases, stones, etc., is approximately \$1,200. Interest on this amount at six per cent would be \$72 per year. Depreciation is figured at twenty per cent and would amount to \$240 per year — total, \$312. Fifty-two weeks cost \$312; one week costs \$6. Time cards show about 20 hours actual composition time, which would make this overhead charge against hand composition come to 30 cents per hour. Add the 30 cents to the above \$1.44 hour cost, and you have \$1.74 as the correct hour cost for hand composition in this plant.

Machine composition: Figuring interest on cost of machine at six per cent makes \$150 for the year. Depreciation at twenty per cent makes another \$500. Power, \$173 more, and you have \$823 for the 52 weeks, or \$16 per week for approximately 25 hours on the machine, or an average cost of 64 cents per hour to add to the original \$1.44. Total, \$2.08 per hour for machine composition cost.

Job press: Interest and depreciation total \$24 for the year. Dividing by 52 weeks makes this cost 46 cents per week. Twelve hours is the average on small presses, therefore an hour cost of 4 cents is to be added to the original hour cost of \$1.44. Total hour cost for job presses, \$1.48.

Figuring on the same basis, this publisher finds the hour cost for his cylinder press to be \$2.50, and for his paper cutter \$1.60.

Advertising rates: Print paper, \$500; ink, \$25; correspondence, \$125; plate and features, \$75; wrapping paper, \$5; postage, \$100; allowance for unestimated expense, \$200. Total, \$1,030. Average for 52 weeks, \$20. There are six hours of cylinder presswork at an hour cost of \$2.50, or \$15 for the week; 24 hours of machine composition at \$2.08, or \$49.92 for the week; twelve hours of hand composition at \$1.74, or \$20.88 for the week. Adding these figures together gives a total cost for printing the paper of \$105.80 per week.

Receipts: To meet this newspaper expense, receipts are figured as \$1,500 per year from subscriptions, or \$29 per week (1,200 subscriptions at \$2 per year, but a cash-in-advance policy may cut this to \$1,500 yearly.) Subtracting the subscription receipts leaves a net cost for publication of the paper of \$76.80 per week. An eight-page, six-column paper, the publisher figures, can carry not much over 400 inches each issue. At this figure the advertising would have to be sold at 19 cents per inch to meet this cost.

And the publisher adds: "Who in h—— is going to pay 19 cents per inch for advertising in this town?"

Drawing our own conclusions from the above, the editor of this department insists that the patrons of the paper will pay it if the publisher sets the price and sticks to it as his price, and not as theirs — and he will have more business on account of the fact that he is giving them a better paper because he can afford it.

A Special-Page Scheme That Works.

A good many pushing publishers endeavor to have some special features, some extra pages, now and then to help make up their monthly average of display space sold, and also to bring into the paper occasionally those timid businesses that are run on the narrow basis of capturing some of the trade which the big fellows allow to escape. Every town has a few of the "spongers" in business. They say they do not believe in advertising, when the fact is they do not believe in spending much money for advertising. All sorts of excuses are used by them for not running regular display space in their newspapers.

But you will generally find that those of this class of business men are the first to "bite" on schemes of every kind — publicity schemes that seem to be popular for a day, or to have a touch that they think will be popular if they use them, and unpopular if they don't. You have seen this sort of business men. We have seen them and had it out with them in business for years, and always when we have had any scheme to get an extra page or two of display for a temporary proposition we have sent our solicitor to these men, almost always with success.

The above is suggested by the receipt recently of a sample seven-column page from a live Western paper where the page had been headed in large type, "January," with some side boxes for the head appropriate to the rest of the page. The whole page is a calendar of the month of January, being divided off into thirty-one squares of $3\frac{1}{2}$ inches in length by one column wide, each square bordered with six-point column rule upside down. As the month began on Thursday, the first four days of that week are also represented by squares on this calendar, and the whole thirty-five squares were sold to advertisers representing local businesses. And the publisher says, "We get a lot of advertisers this way that we can reach in no other way." The page thus squared off into thirty-five squares is sold at \$2 a square, or \$70 for the page — just about twice the price for one page of display in this same paper. This calendar page will run the first week in each month, and will always be filled with the announcements, attractive and otherwise, of those business men who use it as a novelty — and pay dearly for it. None of them would for a minute permit the publisher to charge them double price for a regular advertisement.

If we have made the plan clear in the above description, it is one any publisher can work out and use to his advantage. Take your pencil and draw a diagram of a seven-column newspaper page, then mark it off in squares as outlined above, and you have the idea for a "dummy" to take out and sell. The publisher of a small daily in the same State is using a similar special-page scheme and selling the spaces at \$3 each — three times his local display rate.

Another Side of the Correspondence Question.

In the October issue we had an article that created considerable comment — that about the Princeton, Illinois, paper that maintains a corps of correspondents without paying them anything directly for the service. At editorial conventions we have attended since the article was printed numerous editors have said they wished they could find just how Mr. Bailey does it. And now we have another story along this line — this time of a paper that carries no country correspondence whatever, and gets away with it fine.

The Harrington (Neb.) *News*, published by J. P. O'Furey, is one of Nebraska's liveliest and most virile papers — twelve pages, usually of a seven-column sheet — running sixty to seventy per cent of advertising and leading in circulation in its field, yet it hasn't any country or outside correspondence in it. This is in such contrast with the usual custom and management of county weeklies nowadays that it is interesting in connection with the story of Mr. Bailey's success in the opposite direction. Mr. O'Furey, when asked why he does not have such correspondence, said he doesn't need any, doesn't want any. He covers the important news of the county under special headings and gives prominence in that way to events in any community in which real news breaks at any time. He says that in this way he avoids all the use of space for immaterial and insipid items of neighborhood visits and gossip, and by watching the whole county field himself he gets in the big stuff that people really are interested in and want to read. He gets this mostly within the limits of his own town from people coming in there and by telephone when necessary to dig up particulars that seem important. In some cases he makes

personal visits to scenes of news stories that he wants to cover carefully. And thus the *News* is independent of country correspondents and regularly carries not one department of that kind for any town or locality.

If the opinion of the editor of this department were asked on this matter, however, and our judgment solicited for the purpose of helping decide the question of correspondents or no correspondents, we would take the side of the Princeton, Illinois, paper and say, keep as many good, live correspondents working for your paper as you can get with reasonable outlay, but edit their news and cull out the insipid items as much as possible. All news in any field is not big news, yet it may be very interesting to the neighborhood in which it occurs. We once observed a very successful county seat weekly paper advertising itself effectively by bragging that through its complete corps of correspondents "not a baby could be born in the county without the fact being mentioned" in that paper. And there is one consideration in favor of the expensive, troublesome, grinding system of country correspondence — the prestige that may be worked up in connection with it. If none of the county papers maintained such correspondents the plan of general county news service as followed by the Harrington paper would be the more satisfactory from almost any editor's standpoint.

Observations.

A gentleman who was raised in the atmosphere of paper-making plants and business, and who is at present working on a new process for producing print paper from a cheaper substance than wood pulp, was asked about the keeping qualities of the paper he proposes to make. He said it would keep as long as any of the print paper made nowadays. "And do you know," he added, "there is none of the print paper now being made that will hang together fifty years from now?" He declared that all this print paper we are getting is so chemically treated and so hurriedly manufactured that it lacks durability, and that it will literally rot and fall to pieces of its own weight within fifty years. If that is a fact, then there will be weeping and wailing in many quarters by the time 1970 has been charted in history, and there may be some hurry up work in sight for a big lot of future printers trying to duplicate and preserve a lot of stuff that is now being carelessly handled.

You will always notice that the man with a "good front" gets across with a lot of things that the timid and backward person fails to win out with. Half the present day business success is "good front." Did you ever see Pandolfo, that automobile promoter recently indicted by a federal grand jury? "Front" was his greatest asset in handling the many big things he tackled. That he finally failed was not due to his "front," but to the other things he lacked. With some education to keep in step with polite society, a good deal of tact and a lot of "front" the average man gets by where far better and abler fellows fail. The observation in this respect applies to newspaper publishers, with whom "front" is more than one-half the battle in most fields. Keep clean, study the proprieties, and put up a "good front." The combination is an insurance policy that will pay dividends.

A Western publisher furnishes us with some recent figures on his 1919 advertising business, and announces the fact that with 3,000 more inches of display run in 1919 than in 1918 his profits on this business were \$1,200 less. With an accurate accounting system that takes care of his own hour costs, this publisher feels that this evidence should be passed along to other publishers to show them how their costs have advanced during the past year. There is no doubt of the matter of advanced costs, however. One great printer authority predicts that wages for printers will double again in the next year

or so. If that is probable, facing even a possibility of such an advance, publishers and printers would best begin now to adjust their sails and not wait until after the whirlwind has battered them up for six months, or passed on leaving them a wreck. To our mind the man who sees such things coming and gets ready is the wise business man — not the one who wails about the facts and conditions six months after they have hit him.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

EDWARD J. HERMAN, Indianapolis, Indiana.—The newspaper advertisements, designed and lettered by you for L. Strauss & Co., are characterful in high measure — and their distinction from type advertisements makes them powerful in attracting attention. One is reproduced herewith.

The Foreman Sun, Foreman, Arkansas.—The Christmas edition is satisfactory, although the print is a little faint. Advertisements are satisfactorily arranged and displayed, although the appearance of the paper would be improved if they were placed on the pages in a more orderly manner, say, for example, by the application of the pyramid style of make up described in this department of our February issue.

The Grandview Herald, Grandview, Washington.—While the print is faint and not clear, your Christmas edition is otherwise quite satisfactory. The large amount of "booster" matter is interestingly handled and is

Attractive newspaper advertisement, designed and lettered by Edward J. Herman, Indianapolis, Indiana. See review on this page.

illustrated in good shape. Advertisements, although somewhat too "fussy" in the more than necessary employment of holiday borders and decorators, are effectively displayed, and, as a consequence, may survive the "smothering effect" of the ornamentation.

Platte Valley Daily Argus, Scottsbluff, Nebraska.—The paper is interestingly made up and contains a sufficient amount of good local items. Mechanically, it bears evidence of painstaking and intelligent workmanship. The advertisements are simply and effectively displayed, and they are also legible in a high degree. The presswork is likewise of a very good grade.

The Tweed News, Tweed, Ontario.—The paper is very poorly printed, the result, we believe, of unseasonable rollers. The first page, October 30 issue, is interesting in make up, being devoted to promoting the sale of

Canadian Victory Bonds. Crude and unattractive type faces and decorative borders, which detract from the type matter, are serious faults in the advertisements, which should be corrected. Plain rules of about four point thickness make far the best borders, and, if consistently used, add materially to the appearance of a paper. An improvement would also result if the pyramid style of make up, described in this department of our February issue, were followed.

The New Guide, Altoona, Pennsylvania.—In most respects this is an admirable publication. There is a large amount of interesting news matter and it has been played up very well, especially on the first page. Most of



Cover page of "100th Anniversary Edition" of the *Arkansas Gazette*, Little Rock. Original in colors. See review on page 599 of our February issue.

the advertisements are well arranged and effectively displayed. Others, however, are faulty because of too much display. Conspicuous among this class is the half-page space for the Brooks Music House on page eight of your November 20 issue. This advertisement is little more than a jumble, each line being set in a different style of type than those above and below it. Different shapes and tones of type, as found in this advertisement, are very trying to the eyes of readers. Instead of gaining distinction for the various lines, as was no doubt the intention, the opposite is the result, for with so many different styles there is no distinction, difference losing its value through being overdone. The appearance of the paper would be more pleasing and also lively looking if the geometric square machine cast border were utilized around all advertisements.

WARD H. BUTCHER, Coldwater, Kansas.—We have long considered the *Western Star* one of the fine Kansas small-town newspapers, and the latest copy received simply serves to confirm our high opinion of it. Presswork is excellent indeed, and the composition of advertisements would be creditable to any publication. It is unfortunate that you can not make up all pages according to the pyramid, as we believe you will agree those pages of the issue sent us which are so arranged are much more satisfactory from all standpoints than those which are not so made up. For the benefit of our readers we will state that all the mechanical work on the *Star* is done by Mr. Butcher, our correspondent and the junior editor, with the assistance of an eighteen-year-old boy, while practically all the copy is prepared by the senior editor, who, although having lost his eyesight, daily grinds out copy on his typewriter by using the touch system. Mr. Butcher also sent a copy of the paper's rate card, which is tastefully gotten up in folder style, the page size being such that it may be enclosed with a letter in a regulation 6½ envelope. Besides giving the rates, the folder contains considerable information concerning the city and the county — the paper's field — matter which is given consideration by all agencies in placing advertising contracts. The Christmas issue of the *News* is excellent, and one to feel proud of.

FIRST CONVENTION OF THE INTERNATIONAL TRADE COMPOSITION ASSOCIATION.



NATIONAL organization of an important branch of the printing business has recently been organized, and is starting out under most favorable circumstances. We refer to the International Trade Composition Association, which was organized with temporary officers December 11, 1919. The first national convention was held in Chicago, February 12, 13 and 14. It was attended by fifty-one delegates from twenty-one cities, from Omaha to New York city, and from Minneapolis to New Orleans, representing over six hundred machines of all different makes and a combined investment of from \$4,500,000 to \$5,000,000. Most of the delegates were from the Middle West, although some came from cities in other parts of the country. Over a hundred trade-composition firms that were not represented sent letters to the convention. The convention was notable for several reasons. The secretary reports a one hundred per cent attendance at all the business sessions, something unusual at a meeting of this kind. The delegates were all practical men in the trade-composition field, men who had risen from the ranks of printers. The entire program was taken up with matters bearing directly on the trade-composition field. Some idea of the interest manifested may be gained by the fact that the discussion on one question alone, that of returned metal, took five hours' time.

The convention opened Thursday forenoon at the La Salle Hotel. E. J. McCarthy, president of the association and active in its organization, gave the address of welcome, together with a statement of progress. After the reading of the minutes of the preliminary meeting and report, the business of the convention was launched.

Joseph A. Borden, general secretary United Typothetae of America, delivered an address on "The Association Idea." The association bears the indorsement of the executive council of the U. T. A., and it is the first national body to be so recognized. E. C. Flinn, cost accountant with the Franklin-Typothetae of Chicago, gave a talk on "Cost-Finding Systems for Machine Plants." Mr. Flinn brought out many important points which called for considerable discussion. The discussion on "The Returned Metal Problem" was led by Denham Harte, of the S-K-H Typesetting Company, of Chicago. This subject brought forth so much interest that it was again taken up in the Friday session. Thursday evening most of the delegates attended the annual dinner of the Franklin-Typothetae of Chicago.

Friday morning G. L. Garand, chairman of the Square Inch Committee of the Detroit Franklin-Typothetae, explained the Standard Scale for Measuring Composition, which has recently been adopted at Detroit. While intended primarily for printing plants, the speaker expressed the opinion that the underlying principles were applicable to the trade-composition houses as well. This talk also brought out considerable lively discussion.

Friday afternoon E. E. Laxman, chairman of the Price List Committee of the United Typothetae of America, gave an address on "The Fundamentals of Management."

Friday evening those in attendance at the convention were guests of the Mergenthaler Linotype Company, the Lanston Monotype Machine Company and the Intertype Corporation, at a banquet, with entertainment features. Judge Irwin R. Hazen, of the Municipal Court of Chicago, spoke on "A Mutual Problem — a Greater Interest in Our Boys." Lawrence E. Smith, of Smith-Grievies Typesetting Company, Kansas City, spoke on "Business Conditions," and a talk by Walter W. Barrett, first vice-president of the International Typo-

graphical Union, completed the activities of the evening. All of the speakers touched, to a certain extent, upon the shortage of apprentices in different branches of the printing business.

Saturday morning the delegates were taken on an automobile tour of Chicago's north side boulevard system, the trip ending at the factory of the Ludlow Typograph Company. The visitors inspected the factory and witnessed the manufacture of Ludlow typographs. The activities came to a close Saturday with a luncheon.

The next meeting will be held at the same time and place as the United Typothetae convention in September, possibly at St. Louis or Chicago.

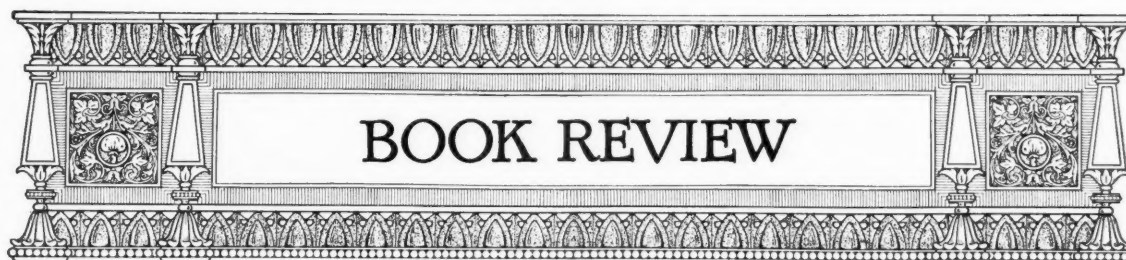
The following officers were elected: President, E. J. McCarthy, Chicago; first vice-president, A. O. Jennings, New York city; treasurer, David M. Mathews, Chicago; secretary, Frank M. Sherman, Chicago. The following second vice-presidents constitute the Board of Control: California — A. F. Hener, San Francisco; Illinois — Willis E. Johnson, Peoria; Indiana — Jerome Miller, Fort Wayne; Iowa — William Meek, Des Moines; Kansas — B. V. Kelley, Topeka; Louisiana — John T. Wentz, New Orleans; Massachusetts — K. A. Loring, Boston; Michigan — Herman L. Lewis, Detroit; Minnesota — Charles E. Phelps, Minneapolis; Missouri — Lawrence E. Smith, Kansas City; Nebraska — John M. Hogan, Omaha; New Jersey — William Patrick, Newark; New York — George T. Lord, New York; Ohio — B. A. Baarlaer, Cincinnati; Oregon — R. H. Bigham, Portland; Pennsylvania — J. T. Fuhrman, Jr., Pittsburgh; Tennessee — Edward H. Lowe, Nashville; Texas — Hal D. Draper, Houston; Wisconsin — Charles H. Hayward, Milwaukee.

The following permanent committees were appointed: Membership — John M. Hogan, Omaha; G. C. Thomas, Cleveland; J. Frank Brady, Kansas City. Ways and Means — Henry C. Alwes, Kansas City; William Patrick, Newark, N. J.; W. E. Goreham, Cedar Rapids, Iowa. Industrial Relations — Howard Bullard, New York; Charles H. Hayward, Milwaukee; H. P. Traxler, Fort Wayne. Price List — F. W. Bradshaw, New York; Charles L. Just, Chicago; J. T. Fuhrman, Pittsburgh. Trade Matters — D. W. Harte, Chicago; J. T. Wentz, New Orleans; H. F. Colwell, Minneapolis. Standardization — William Angus, Chicago; William Husted, Cleveland; George T. Lord, New York; Herman L. Lewis, Detroit; William S. Brown, Minneapolis. Cost — Lawrence E. Smith, Kansas City; William Meek, Kansas City; G. L. Garand, Detroit; Charles F. Goodfriend, New York; B. A. Baarlaer, Cincinnati.

The secretary states that there are over four hundred and fifty firms in the United States doing trade-composition work only, and it is his intention to send a report of the proceedings and a copy of the constitution to every trade-composition firm in the country.

E. J. McCarthy, who has been president of the association since its organization, is the head of the Smith-McCarthy Typesetting Company, of Chicago. For more than ten years he has been interested in organization work, not only in the trade-composition field, but in other forms of coöperation in the printing industry. He is also president of the Trade Composition Association of Chicago, a member of the executive committee of the Franklin-Typothetae of Chicago, and past president of the Chicago Club of Printing House Craftsmen.

Frank M. Sherman, secretary, is one of a family of four sons who were taught the printing business by their father, a pioneer publisher of Iowa and Nebraska. He has had experience as a publisher, reporter, operator, foreman and plant manager. For two years he was a member of the sales force of the Intertype Corporation, selling machines in Indiana, Kentucky and Wisconsin. Following his connection in the supply field he published a daily newspaper in Neenah, Wisconsin, and recently came to Chicago to take up the duties of the local and national trade-composition associations.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"The Newspaper's Family Tree."

From a reading of a twenty-four page booklet, "The Newspaper's Family Tree," considerable interesting information can be gained of the newspaper, not only as we have known it in the United States for the last hundred years or more, but back to the days of the Greeks and Romans. The author, William A. Dill, of the Department of Journalism of the University of Kansas, has published his monograph as a bulletin of that institution. The work is more than local, however, and covers quite thoroughly the development of the American press from its beginning in 1630 to the present day. Several tables of statistics are given which clarify the text.

"The Newspaper's Family Tree," by William A. Dill. Bulletin of the Department of Journalism, University of Kansas, Lawrence.

"Pictorial Photography in America."

Clarence H. White, John Paul Edwards, W. H. Porterfield and Dwight A. Davis, as editors, assisted by Henry Hoyt Moore, Ray Greenleaf, Walter L. Ehrich and John A. Tennant, the Committee on Publication, from 1,100 photographs submitted selected 100 as best representing pictorial photography in America. The pictures are reproduced in half-tone and printed on Cameo paper by the Marchbanks Press, Fred W. Goudy designing the type on the cover. Clarence H. White, president of the Pictorial Photographers, says in the foreword: "This is believed to be the first attempt in America to give a comprehensive presentation of the status of pictorial photography as illustrated by the product of many of its best workers. As such it is commended to the consideration of photographers, both professional and amateur, of artists and art lovers, and of the public generally." Tennant & Ward, 103 Park avenue, New York city, are the publishers' agents. Price, \$3.50.

"Penrose's Annual for 1920."

Penrose's Year Book is welcomed back again after a lapse of four years caused by the war, the twenty-second volume coming to hand recently. William Gamble, the editor, says: "Our readers must not expect anything strikingly new in this volume; another year will make all the difference. A younger generation is now coming into the trade. It is to these younger men we look for new methods and new processes, but there has hardly been time yet for them to settle down and think. Now let us turn to the work that is being done at the present time. The processes employed are practically the same as before the war. We can not say there has been any change or improvement, nor are there any modifications of importance in the means employed for doing the work, although a good deal of new apparatus and some new processes are foreshadowed." The present volume contains 112 pages of text and 76 page inserts. Gatchel & Manning and the Gage Printing Company have exhibits of half-tones printed on antique paper stock. One of the most interesting exhibits is that by Blades, East & Blades, London, showing an offset print in three colors with a

rotogravure key plate. Tennant & Ward, 103 Park avenue, New York city, are the agents for this annual. Those who wish to complete their sets had better apply promptly as the edition is limited. The price this year is \$5.

"Better Letters."

Business correspondence is receiving more and more attention in these days of sharp competition. The business man is trying to improve his letters through the use of good, plain English in preference to hackneyed phrases and big words.

"Better Letters" is the title of a little book which has been received by THE INLAND PRINTER. It presents in a simple, direct and interesting manner the fundamental rules of efficient business correspondence. It is not a "selling" book in the usual acceptance of this term, but rather a handy guide and reference manual for the person who attempts to make his letters more effective.

Part I deals with the letter itself—Appearance; Substance; Phraseology; Punctuation; Paragraphing; Abbreviations; Miscellaneous. Part II takes up the use of words. A good idea of the contents may be gained from reading the chapter headings, which are: "Some Misused Words"; "Verbal Vulgarisms"; "Similar Words Often Confused"; "Pronouns—Their Use and Abuse"; "Miscellaneous." The usefulness of the volume is further increased by blank pages inserted at the end of each chapter for use in jotting down memoranda or noting variations in style where desirable.

"Better Letters," published by Herbert S. Browne Company, 608 South Dearborn street, Chicago, Illinois. Price, \$1.

"How to Write Special Feature Articles."

Reporters, correspondents and free-lance writers who desire to contribute to popular magazines and magazine sections of newspapers will get a great deal of helpful information from a recent book which has been received by THE INLAND PRINTER. "How to Write Special Feature Articles" is the title of the work, which is by Willard Grosvenor Bleyer, director of the Course in Journalism in the University of Wisconsin, and author of several books on journalism.

To quote from the preface: "This book is the result of twelve years' experience in teaching university students to write special feature articles for newspapers and popular magazines. By applying the methods outlined in the following pages, young men and women have been able to prepare articles that have been accepted by many newspaper and magazine editors . . . Although innumerable books on short story writing have been published, no attempt has hitherto been made to discuss in detail the writing of special feature articles.

"Particular emphasis is placed on methods of popularizing such knowledge as is not available to the general reader. This has been done in the belief that it is important for the average person to know of the progress that is being made in every field of human endeavor, in order that he may, if possible, apply the results to his own affairs. The problem, therefore, is to

show aspiring writers how to present discoveries, inventions, new methods, and every significant advance in knowledge, in an accurate and attractive form."

Of course, the author does not attempt to make writers through his book — only constant practice does that. However, as the author states, a careful application of the methods outlined should enable writers to prepare acceptable articles. The book is as entertaining as it is instructive, since there are a number of actual examples of feature stories of interest to the general reader. In addition, the author goes into detail in the matter of preparation of manuscript and photographs for publication.

"How to Write Special Feature Articles," by Willard Grosvenor Bleyer, Ph.D. Published by Houghton, Mifflin Company, 4 Park street, Boston, Massachusetts. Price, \$2.25.

"Chronologie des Arts Graphiques."

A new and revised edition of a French quarto size publication bearing the above title is at hand. As its name indicates, it is a review of the history of the graphic arts, presented in a condensed form and in alphabetical order. Within the limits of thirty-two pages its editor, René Billoux, has managed to present much interesting matter. The publishers are Ch. Lorilleux & Cie., 16 Rue Suger, Paris, and the price is 5 francs.

"L'Annuaire de l'Imprimerie."

We are in receipt of the above French printers' year book for 1919. This is the first issue since 1915, and therefore includes items of information pertaining to 1916-17-18. The book comprises 400 pages and deals with various subjects affecting the printers of France. It contains a complete directory of the typographic and lithographic offices of France, Belgium, Luxemburg and Alsace-Lorraine. It also contains platinogravure portraits of French statesmen and military leaders. The book is bound in cloth, and is priced at 3 francs. The publisher is Arnold Muller, 79 Rue Dareau, Paris.

"Walter Hazell," a Memoir.

This little book was originally written and printed for private circulation. In response to numerous suggestions, a second edition is now available for public circulation. Any profit which may be realized will be divided between the Children's Fresh Air Mission and the Home for Little Boys, at Farningham and Swanley, England. Walter Hazel is chairman of Hazell, Watson & Viney, Limited, printers and binders, London, England.

"Walter Hazell," a memoir, by Ralph C. Hazell. Second edition with portrait in photogravure. Published by Hodder & Stoughton. May be secured from Hazell, Watson & Viney, Limited, 4 to 8 Kirby street, Hatton Garden, London, E. C. 1. Price 2s. 9d., postpaid.

"Lockwood's Directory of the Paper and Stationery Trades, 1920."

The forty-fifth annual edition of the directory of the paper, stationery and allied trades, published by the Lockwood Trade Journal Company, shows the same high quality that has characterized previous volumes.

To quote from the preface: "The war has naturally brought about numerous changes in the industry. On account of the control exercised by the Government, and other reasons, numerous changes have been caused in the varieties of papers made by the mills. For this reason, special effort has been exercised to make the classified list of papers manufactured by the different concerns as accurate and as reliable as possible. By reason of the care and attention that have been given to this part of the compilation of the directory, it is confidently believed that no more up-to-date lists of the products of the mills could be obtained. Great care also has, as usual, been given to the correction of other sections of the directory. The coöperation

of the trade is asked in expanding the classified lists of makers of paper specialties. Manufacturers of paper specialties are urged to send in their names to be included in this section."

"Lockwood's Directory of the Paper and Stationery Trades, 1920." Published by the Lockwood Trade Journal Company, Incorporated, New York city. Price, \$5.

"Les Reproductions Photomecaniques Polychromes."

From the publishers, Octave, Doin & Fils, 8 Place de l'Odéon, Paris, we have received a copy of a handbook bearing the above title. It is one of a series of volumes making up an *Encyclopédie Scientifique*, and is a manual of the polychrome photo-process arts. It is brought down to date (1919) and has seventy-three descriptive illustrations interspersed in the text, which has been edited by L.-P. Clerc, of the faculty of the scientific department of the University of Paris. Its 340 pages cover the subject most thoroughly, and the volume will therefore be of great service to photoengravers who can read the French language. The price of the volume is 7½ francs.

DIFFERENT ADVERTISING PAYS

BY RALPH P. ANDERSON.



ADVERTISING space is so valuable that it is always a temptation to crowd into the space as much as possible about one's own products, and the advertisement thus becomes more or less boastful and, consequently, meaningless. Bank advertising has been particularly prone to this fault, but many banks are finding that it pays to be different, to get out of the "statistical" and "essay" advertising rut into which they may have fallen.

Two California banks, the Fort Sutter National, and the Sacramento Bank, both of Sacramento and both under the same management, have found that interesting advertising pays. The Fort Sutter Bank devotes hundreds of dollars to pushing the business of its customers, especially by advertising the customer, so that the public will come to know more of his product and his ability to serve them. This "free" advertising serves many purposes. It creates a feeling of good will among the customers who benefit from the advertising. By increasing the customer's business, it increases his deposits. It brings new depositors, because people believe that a bank having the many successful depositors which it advertises must be safe. No discrimination among certain lines of business is shown, as the bank advertises many businesses, from bakeries and shoe stores to theaters and packing houses. Only four or five lines of the advertisements are devoted to the bank, and these are placed at the bottom.

One of the Sacramento Bank's advertisements reads as follows: "200 Children Burned to Death. In Collinwood, Ohio, 200 school children were burned to death in a fire which consumed a wooden school building almost as bad as most of ours. This danger is not overdrawn. Visit the schools and see for yourself. What will it cost me: If you are an average householder your extra tax per year will amount to only \$2. Is Your Child Worth \$2? Then Vote for the Bonds! Sacramento Bank."

Here is another "free" advertisement published by the Sacramento Bank: "We hate to print this! We are so proud of Sacramento that we hate even to think of the 69 war huts used as school buildings! All but two of our elementary school buildings are fire traps. For a consideration of \$2 a year would you allow your child's life to be put in constant danger? That is what is happening now. Fire statistics show wooden fire-trap school buildings burn often. A bigger, better, Sacramento demands good schools. The "backwoods" and Mexico have poor schools. Vote for the bonds. Sacramento Bank."

A NEW NOTE IN PRINTING PLANTS.

BY J. C. R.



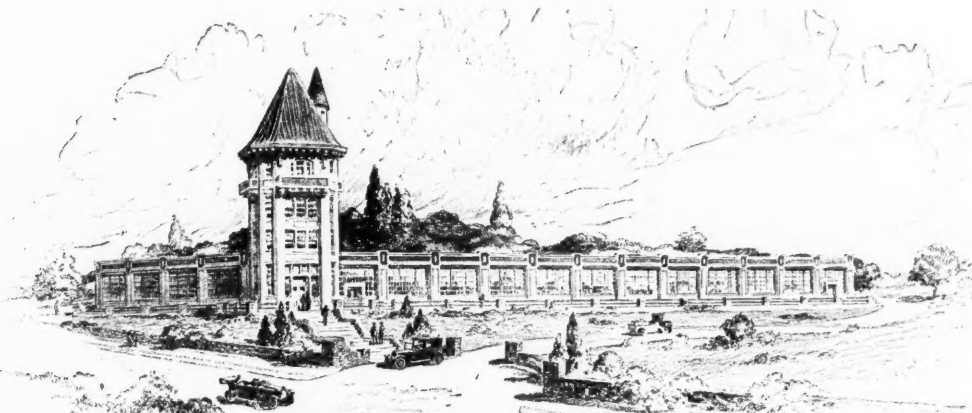
HE announcement recently made by the Arbor Press, Incorporated, that manufacturing operations will soon begin in its new plant, which is situated on the Boston Post Road, between Greenwich and Stamford, Connecticut, thirty miles from New York city, brings to our attention features believed to be unique, in many respects, in buildings for housing printing plants in this country. Especial care was taken in the selection of a site for the plant. The building stands on the highest piece of land in Connecticut, thus insuring atmospheric conditions as dry as possible — an important consideration for a printing plant.

The structure is built of reinforced concrete with a maximum expanse of steel window sash, to allow ample light for the workers. Printing machinery formerly operated at two addresses in New York city is being installed in the plant, together with

Press is said to be the only printing plant in the United States that has its own typefoundry, so that it can design and manufacture its own types for any language for which type may not be procurable in this country. Recently a missionary to China went to the office with a very unusual printing problem. He wanted to teach the inhabitants of the Island of Hainan to read the spoken dialect. He therefore invented a new alphabet, but could find no printer who would work out for him the mechanics of reproducing the letters in printed form. Mr. McMurtrie, the president of the Arbor Press, undertook to supply him with an entirely new set of type, which was passed upon by Chinese scholars and experts, and said to be flawless.

The Arbor Press does regularly a large volume of printing in Spanish, Portuguese, French, Italian, Hungarian, German, Greek and Hebrew. It has also types for Armenian, Gaelic, Icelandic, the American Indian dialects, and is now producing types for the Tibetan dialects.

The president of the Arbor Press is Douglas C. McMurtrie, who started the business about six years ago. There was



Home of the Arbor Press, Incorporated

new equipment, to meet the needs of various departments, and to increase the volume of annual production. The architectural feature of the building is a four-story tower, which will house the administrative offices. From the upper level of the tower a view of the Boston Post Road and the surrounding country is obtained.

The three wings, in which manufacturing operations will be carried on, are only one story in height. In a short wing running east from the tower and parallel to the Boston Post Road, the composing room will be located. Several partitions subdivide the wing to give separate rooms for proofreading, monotype keyboard work and monotype casting. A feature of the cylinder pressroom, which is located in the large wing running back from the center of the building, is a gallery running down the center. An electric elevator is operated between this gallery and the main floor. The height of the gallery is determined by the level at which paper is fed into the cylinder presses. This novel arrangement permits the handling of sheets with a minimum of labor. Above the gallery is a monitor roof which allows a flow of light into the center of the room in addition to that which comes through the large windows along the sides. The third wing of the main building, extending out toward the south, is planned for the bindery.

The Arbor Press specializes in bookwork and in printing of the highest quality. The firm does all the printing for Columbia University, and much of the important work for the American Red Cross.

The plant is exceptionally well equipped for printing in foreign languages, both ancient and modern. The Arbor

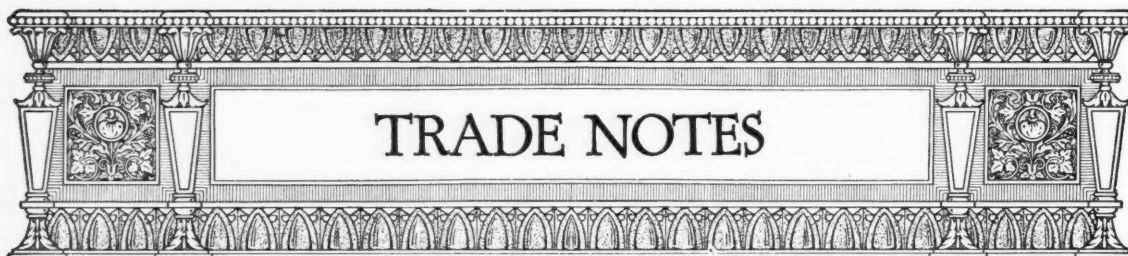
recently inaugurated an advertising service and publicity department in charge of A. Earle Higgins and Henry Braxton.

The sales and service office, which will be conducted at 2920 Broadway, New York city, will be connected by a private telephone wire with the new plant building. Several messenger trips daily will be made between the New York office and the plant in Greenwich in order to insure the prompt exchange of copy and proofs.

The decorative features of the building are indicated in the accompanying illustration. In the construction of the new plant, emphasis has been placed upon individuality of design and perfection of detail.

RESEARCH LABORATORY PROPOSED FOR THE GRAPHIC ARTS.

Dr. C. E. Kenneth Mees, of the Eastman Research Laboratory, Rochester, laid before the American Institute of Graphic Arts at the January meeting a plan which he was requested to prepare for a research laboratory for the graphic arts. Such a laboratory would require at the beginning an expenditure of from \$15,000 to \$20,000 annually, its support coming from those engaged in the graphic arts. At this meeting Messrs. A. J. Newton, of Rochester; Fred E. Ives, of Philadelphia; F. A. Ringler, John Anderson and P. S. Marcellus, of New York, spoke in favor of the project. Arthur Allen, president of the American Institute, said that the plan would be referred to the Committee of Fifteen which is working out a scheme for broadening the activities of the American Institute of Graphic Arts.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Illinois Printer-Publishers Hold Annual Ladies' Night.

The officers and members of the Suburban Publishers' Association and the Cook County Press Club entertained their ladies on the evening of Saturday, January 31, at the Aviation Club, Chicago. Nearly one hundred were present. All the publications in the membership of the two organizations have job-printing departments.

An excellent vaudeville program and a one-act comedy playlet, written by Frank Furstenheim, chairman of the entertainment committee, were the entertainment features. F. W. Randolph, field organizer of the Franklin-Typothetæ of Chicago, was the speaker of the occasion. Benjamin Herbert, of the *Ravenswood Citizen*, was the toastmaster.

Change in Advertising Personnel of American Writing Paper Company.

Edmund E. Keough, of the advertising department of the American Writing Paper Company, has been appointed acting advertising manager, to succeed Fred M. Webster, resigned. Mr. Keough has had several years' experience in advertising and sales promotion work. He was formerly engaged in publicity work with a number of important newspapers in various parts of New England and New York State. His principal connections have been with the New England Westinghouse Company, Phelps Publishing Company, Springfield, and Eldredge Electric Manufacturing Company, Springfield.

Social Activities at Babcock Plant.

The social season seems to be at its height at the plant of the Babcock Printing Press Manufacturing Company, New London, Connecticut, to judge from the reports which are coming to *THE INLAND PRINTER*.

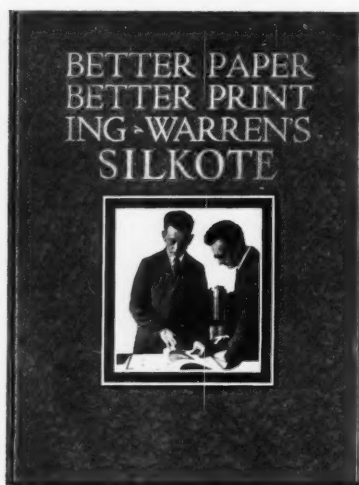
The first lecture and entertainment in a series arranged by the plant educational bureau in cooperation with the Americanization Bureau of the United States Government was held at the factory on January 21. The program included an illustrated lecture by James E. Bennet, president of the company, several illustrated patriotic songs, and cello and violin selections by two employees of the firm. Dancing concluded the evening's entertainment. Four other lectures are scheduled for the course.

The Babcock employees opened the series of industrial nights at the local Y. M. C. A.

recently with an athletic night. Each of the different factories of the city will hold a meet during the winter, and the winners from each factory will hold an indoor meet early in the spring, with trophies for the final victors.

The Warren Service Library.

THE INLAND PRINTER has recently received a board-bound book bearing the title, "Better Paper — Better Printing," the first of a series of six volumes constituting



Volume 1 of the Warren Service Library.

the Warren Service Library. In addition to the six large demonstration books, ten smaller booklets will be issued at intervals throughout the year.

The book just received contains an interesting monograph on "The Technique of Illustrations," which is effectively supplemented by the pictorial treatment of the first sixteen pages. This book represents the general character of the remaining five volumes that will be issued at intervals during the year. These books measure 9 by 12 inches, and are uniform in size with former publications of the Warren people.

The books are to be more than mere specimen printings. It is announced that each will present a different specific argument on some phase of advertising or printing. The illustrations used will be chosen not only to show the printing qualities of the paper, but to a large extent will relate to the subject treated and will be intended to be helpful as suggestions in planning printed matter.

On page sixteen of the first volume will be found a line illustration of the six volumes, specifications of Volume 1, and an outline of the purpose of the Warren Service Library. Bound in the back of the book are a number of blank pages, which are perforated. They can be used as the exact specification of stock required; as a sample of stock on which a quotation is made; for engraver's proofs on the exact stock to be used; or for making dummies any size up to 8½ by 12 inches.

The Warren productions in the past have been of more than ordinary paper samples, and, to judge from the first volume, the series of books for 1920 will prove no exception to this fine record.

Harry E. Vandersluis Again With Barnhart's.

Harry E. Vandersluis, with a record of twenty years in the printers' supply field — sixteen with the House of Barnhart — is the new manager of the St. Paul branch of Barnhart Brothers & Spindler, the appointment being effective February 1. The announcement is made in the form of an attractive folder in two colors sent from the general offices at Chicago.

Chicago School Doing Its Part.

In Chicago there is an institution which is making a brave attempt to keep "race suicide" removed from the printing industry. In connection with the Chicago agency of the Mergenthaler Linotype Company, 1100 South Wabash avenue, there is conducted an up-to-the-minute school for instruction in the operation and care of the linotype. The school is located on the second floor of the building occupied by the agency. The equipment consists of fifteen linotypes, including Models 14, 20, K and L. The course is arranged for six weeks. New students begin on Monday mornings, and various classes are rearranged for the week's work.

A little folder put out by the agency has this to say: "We recommend that students make arrangements to stay from five to seven weeks, as we feel this is not any too much time for making a thorough study of the linotype. One-third of the course is devoted to instruction in mechanism, and two-thirds of the course to keyboard instruction and practice in operating. We have all the models in daily operation."

Students may start the course any week by notifying the Chicago Agency a few days in advance of their expected arrival. Lino-

type owners and those of their employees who wish to take the course are admitted without charge. Unattached persons are required to pay a small tuition fee. The capacity of the school is about twenty-four students. This fact, with the additional one that the school nearly always operates to the limit of its capacity, shows that at least one important institution is doing good work in attracting desirable persons to the printing industry and so helping to solve the apprentice problem.

Franklin-Typothetæ of Chicago Has Ladies' Night.

The patriotic spirit exhibited by the printers during the war times caused the usual annual banquets of the organizations to be conspicuous by their absence. The Franklin-Typothetæ of Chicago, in line with the other printers' organizations, gave up its annual celebrations for the two years, therefore the banquet and ladies' night held on Thursday, February 12, took on added significance. The remarkable increase in the membership assured a successful event from the standpoint of numbers, over four hundred being present, and the high character of the program made the evening one that will be long remembered.

The opening address was delivered by the president, Joseph A. Singler, who, at the close of his talk, introduced the toastmaster, Hon. Frank A. Comerford. Mr. Comerford gave an enlightening talk, dealing with his experiences in Russia and with his studies of bolshevism in that country. Rev. Frank G. Smith, of Omaha, an eloquent speaker, thrilled his audience when he made the assertion that patriotism would clear away the present discontent, and that America should and would continue to help bear the burdens of impoverished Europe. Judge Ben Lindsay, of Denver, made an earnest plea that a better understanding be given those who are discontented, in order that they, like delinquent boys in his court, might discern their own errors.

Music rendered throughout the evening added greatly to the enjoyment, and the orchestra served to keep many of the dancers for some time after the dinner.

The officers of the association are Joseph A. Singler, president; E. F. Hamm, vice-president; J. H. Walden, treasurer. The Entertainment Committee in charge of the banquet consisted of William Sleepack, chairman; James T. Igoo, Charles H. Kern, M. G. Severinghaus, H. A. M. Staley, Charles M. Stewart, E. E. Laxman, E. W. Kirchner, W. F. Barnard, F. J. Hagen, C. H. Heyden, Harry Hillman and L. F. Neely. Considerable credit is also due the field secretary, F. W. Randolph, who handled the details for the committee.

Former Monotype Salesman Enters Printing Firm.

Charles Vial, who has been assistant New England manager for the Lanston Monotype Machine Company, has resigned to become a member of the firm of Smith & Co., Inc. This firm has installed an extensive monotype plant for trade composition at 137 Pearl street, Boston, and will specialize on tariff and other high-grade composition.

A Unique Character in the Printing Machine Industry.

Wherever paper is made or printed or bound into books; wherever it is cut or embossed and fashioned in the various ways, the name Seybold is known. The personality who won his way into the arts and trades that produce the finished printed sheet, label, book and pamphlet, and whose hand and brain have helped this work in thousands of mills and factories, is a unique one.

Charles Seybold was nineteen years old when he stepped ashore in New York in 1877 with the rich possessions of real manual skill and a will to accomplish. He had \$1.50, no friends or relatives, and could not speak the language of the country to which he came.



Charles Seybold.

Though baffled for a time by this latter difficulty he worked his way to Cincinnati, where he had heard he might find more people from his native land.

From early boyhood he had worked at his home in Wurttemberg at the trade of locksmith. In those days locks and builders' hardware were fashioned at a forge and vise. After he produced his masterpiece of this trade, a complete lock with key and fittings, all made from sheet and bar metal without assistance of man or machine, he was apprenticed to the firm of J. M. Voiht & Co., Heidenheim, Wurttemberg, builders of turbines and generators, whose products now operate in the large power developments at Niagara, and elsewhere in America.

It was at the completion of his apprenticeship that he came to the United States. His first job in Cincinnati was at a forge at the weekly wage of \$3.75. At this he worked until he was stricken with typhoid fever and sent to a hospital. He walked into the street again, without money and too weak to work. He found shelter in an unused attic room and gained his strength on bits of food given to him at the shops he had previously patronized.

His next job was with an iron erector. A piece of material which fell from the roof and struck him on the head sent him to another hospital. After recovery he worked as a machinist, and finally picked up the end of the thread which he followed alone and with determination to the achievement signified by the present development of The Seybold Machine Company, whose complete plant is pictured elsewhere in this issue.

Charles Seybold is known to many printers, bookbinders, lithographers and paper mill men with a bond of friendship and something more that few men enjoy. To some of those in the trade thirty to forty years ago he first sold a machine, then built it with his own hands, and when delivered he arrived to set it up and start it. On finishing such a job he looked around in the same or a nearby town for an order for another machine. This was his method — as solid a foundation for sound business development as necessity ever forced on an able man.

With the hundreds of machines that now go in a constant flow from his factory to all parts of the world he is not able to go himself, yet he is daily at the source, watching the operations, inspecting, improving, and inventing still greater producers for the trade he serves.

In the early years of his career he was his own mechanical, sales, accounting, shipping and erecting force. He knows all sides and angles of the business, from the pig iron and coke, to the smile and handshake of a satisfied user of one of his finished machines. He loves the factory, the creation of the real products. A few moments of daily instruction to his executives constitutes his office work. The rest of the day he is in the works. His superior physical and mental force directs, and his sympathy and understanding hold and inspire his associates and employees. He is everywhere among them their supreme boss and their friend. His success is an example of American initiative and enterprise built on the thorough training of the faculties and the habits of hard work brought from the old world.

New Printing Machinery Organization.

Announcement is made of the J. T. Wright Company as successors to the machinery department of the Samuel C. Tatum Company. While the sale has been generally known to users of Tatum machinery, many of our readers will be interested in becoming acquainted with the new organization. Joseph T. Wright, of Cincinnati, is the president and general manager, and will devote his entire time to the improvement and expansion of the business. Mr. Wright is a young man of recognized ability and well fitted in every respect for this work. He resigned from the organization of the Lodge & Shipley Machine Tool Company to accept the presidency of the new company. His wide experience will be a distinct benefit to the organization and to the trade generally.

Charles C. Carpenter, president of the Samuel C. Tatum Company, is vice-president of the new company. This will be welcome news to the thousands of users of Tatum machinery, and is an evidence of faith which the Tatum company has in the future of the new company.

Stephen W. Jones, of Cincinnati, is secretary, and Samuel C. Hilles, who will be remembered by our readers as the former president of the Samuel C. Tatum Company, is a director.

Fred G. Kent, of national fame in both automobile and machine tool circles, adds strength to the board of directors.

J. E. Hamilton Retires.

At a recent meeting of the directors of the Hamilton Manufacturing Company, Two Rivers, Wisconsin, the following officers were elected: G. S. Hamilton, president; H. C. Gowran, vice-president; T. W. Suddard, secretary; Harry Rowley, treasurer.

J. E. Hamilton, who continues as a director in the firm, now retires from active management of the business; in fact, the other new officers of the company have been in active control of the management for some time.

Mr. Hamilton started the business now conducted as the Hamilton Manufacturing Company in 1880 in a single room in his own home in Two Rivers, Wisconsin, and the germ planted forty years ago has developed into an organization covering about fifteen acres, and doing business throughout the entire civilized world.

When the business was started by Mr. Hamilton its only product was a new idea in wood type, which consisted of cutting out letters from thin sheets of holly wood. These were then glued onto blocks, making them type high. At first Mr. Hamilton would cut a few fonts of type in this way and then go out and sell them in nearby towns. Later some modest advertising was tried, which led to an increased volume of business, making it impossible for Mr. Hamilton to operate the business alone. Accordingly, in 1881, a partnership was formed with the firm name of Hamilton & Katz, and at this time a factory was erected, big enough, it was thought, for all future requirements. The business ran along in this way for four years, growing slowly and steadily.

In 1885 Mr. Katz retired, and the firm became Hamilton & Baker. Coincident with this change H. P. Hamilton, a practical printer, now deceased, entered the business with a technical knowledge of the necessities and conveniences of the printing office. This period marked a new stage in Mr. Hamilton's business career. Heretofore wood type had been his only product, but the care which had been used in producing type, the thoroughness with which everything was done, had impressed not only the printers who used it but many of the dealers in this class of material, and there came an insistent demand that he add to his line by building cabinets to hold the wood type which he made; also cases, imposing tables, and other articles of printing office furniture. Mr. Hamilton accepted the new problems and soon became an important factor in the production of this class of material in the United States.

In 1889 it was found necessary to enlarge the business, and the Hamilton Manufacturing Company was incorporated. From that time on there has been a steady, consistent growth of the business.

The new directors and officers state that there will be no change in the policies of the company, as those which are now in effect are ones which they have helped formulate and with which they are, therefore, in complete accord.

The company's property is said to be in splendid physical condition. During the past year approximately one hundred thousand square feet of floor space has been added in

the shape of a large addition to the warehouse and also to the steel plant. These additions will aid in the handling of the business, and will care for the growth of the company's production.

Color-Fading Tests by Standardized Radiation.

Printers who have been disappointed in spoilage of their work due to the fading of the ink used in the production of printed matter will be interested in an instrument



The "Color Fade-ometer" in Operating Position.

recently perfected and being marketed by the Atlas Electric Devices Company, 126 South Clinton street, Chicago.

The failure of standardization of light in testing colors can be traced to the lack of a powerful, constant source of light having the same spectrum and chemical value as sunlight. The manufacturers say that the light characteristics of the "Color Fade-ometer," as the device is called, never vary, and that they are identically reproducible, hence the possibility of an absolute standard.

The illustration shows the Color Fade-ometer in operating position. The cabinet surrounds the arc and encloses all of the operating mechanism. It has a series of forty exposure openings equally spaced from the arc at a distance based upon the scientific calculation of relative sun and arc light values and distances. Each exposure opening receives the same volume of light per unit of area, thus providing for forty identical tests, which can be made at one time.

The samples to be tested are placed in individual holders, which are positioned before the cabinet openings. The holders are arranged to take samples up to 3 by 5 inches, and to cover a portion of the sample so that comparison may be made between tested and untested portions.

One of the most important applications which the manufacturers claim for the Fade-ometer is that the printer is enabled to test each job in advance and thereby determine whether the colors will fade. In this way he can prevent loss and waste. Such working tests can be performed in one or two hours and without any difficulty because the Fade-ometer requires no skilled attendant; in fact, it is said to require no attention whatever.

A test of one or two hours on the Fade-ometer is said to be equivalent to several days of June sunlight or one or two weeks of such sunlight as is available in the winter months.

As will be seen from the illustration, the cabinet is made in two sections, the lower of which, containing the exposure openings, can be raised for access to the interior. The cabinet and holder mounting are constructed in such manner that the temperature of the exposed surfaces of the printed samples is normal for testing purposes.

A Color Fade-ometer has been placed in the plant of Philip Ruxton, Inc., 161 West Harrison street, Chicago, and printers are invited to call and see it in operation.

Square Inch Scale for Measuring Composition.

From W. G. Martin, secretary of the Typotheta-Franklin Association of Detroit, we receive word that the organization has indorsed and adopted the standard scale for measuring composition as worked out by the Square Inch Committee appointed some time ago.

The Square Inch Committee, under the chairmanship of G. L. Garand, has been working on the problem for over six months, devoting considerable thought, time and money to the project. Data were furnished for this work by nearly all the members of the association. Upwards of two thousand jobs, including all classes of work submitted, with actual time records, were examined and used for evolving the scale, which was reckoned according to an hour cost of \$2.80. Side classifications were then made for figuring the percentage on or off the scale.

A communication recently received from the Detroit organization states that "It is only reasonable to expect satisfactory results from a system of measurement that is in its general plan similar to that used in other industries. The builder, for instance, makes his estimate by the square foot, determining the cost by means of classifications of the various kinds of construction. Furthermore, any system that has the advantages on its side that the standard scale for measurement of composition has is bound to meet with favor. First of all, the process of measurement is simple. Merely place the composition material on the scale, and the upper right-hand corner points to the price. Then, by means of the side classifications, the variation in price

is determined according to the particular kind of work. There is no involved figuring with the resultant liability to mistakes; no great expenditure of time. The scale has already been worked out so accurately that a piece of work estimated by a local printing house at \$7.50 came to \$7.76 by the scale; and another estimated at \$4.50 figured \$4.65 on the scale. That would seem to indicate also that there is no danger of loss to the printer who uses the scale. And not least among its good points is the fact that it furnishes a means of uniformity in price, which tends to do away with bargaining on the part of customers for lowest prices, often resulting in either loss of customer or loss of money on the part of the printer.

The scale as yet is not perfected, and the committee expects that many revisions will be made before it reaches its highest stage of efficiency. Some obvious faults will be remedied at once, and then the standard scale will be put into effect in Detroit.

Louis A. Hornstein on Visit in Chicago.

Among the prominent visitors in attendance at the convention of the new Trade Composition Association, held in Chicago, February 12 to 14, was Louis A. Hornstein, manager of the publicity department of the Mergenthaler Linotype Company, New York. While in the city Mr. Hornstein was the guest of Mrs. Clara J. Shepard, vice-president of The Inland Printer Company, at the annual banquet of the Franklin-Typothete of Chicago, on Thursday evening, February 12.

Treatise on Printing Inks.

The Sinclair & Valentine Company announces the publication of the treatise on "Printing Inks: Their History, Composition and Manufacture," which was run in serial form in THE INLAND PRINTER. This series of articles by Francis L. Burt describes in detail the intricate processes that enter into the manufacture of modern printing inks. There is so much valuable information crowded into this series of articles by Mr. Burt that the Sinclair & Valentine Company has arranged with the author and also with The Inland Printer Company to publish these articles as a monograph, a copy of which will be sent to all INLAND PRINTER readers who apply for it.

Death of E. W. Wiese.

Last month THE INLAND PRINTER published a short notice of the death of E. W. Wiese, Western manager of the E. C. Fuller Company.

A week prior to his death, Mr. Wiese, who was a director in the E. C. Fuller Company, went to New York to attend the annual meeting of that corporation. Soon after his return he developed a cold, which at the time was not believed to be serious, but which quickly grew worse, and death came on Tuesday, January 27, from congestion due to laryngitis.

Mr. Wiese began his business career with the E. C. Fuller Company twenty-eight years ago, entering the company's employ as a stenographer and bookkeeper. One promotion led to another, and twelve years

ago he was appointed Western manager, with offices in Chicago. At the time of his death he was forty-seven years of age.

Funeral services were held from the family home in Chicago, January 30, the burial services being in charge of the Masonic fraternity. Mr. Wiese was a Thirty-second Degree Mason, a member of the Elks, the Chicago Athletic Association and the Chicago Printers' Supplymen's Club. His widow and two daughters survive him, and his passing is deeply regretted by a host of business friends and associates.

"South Bend Tribune" to Have New Home.

Work was recently begun on the erection of a new building for the *South Bend Tribune*. Located near South Bend's business center, the structure will be 75 by 144 feet, on property 100 by 144 feet in size. With frontage on two streets, a private court on the east, and no contiguous building on the north, the structure will have light and air all around. Dark brick will be used for the exterior surface, and the general construction will be of steel and concrete and will be practically fireproof. A sprinkler system, ventilating system, and pneumatic tube service will be among the special features.

The first floor will be devoted to the business, advertising, and circulation departments, public writing room, private offices of the president and secretary-treasurer, newsboys' lobby, and press and mailing rooms. The second floor will have the offices of the editor, associate editor, managing editor and editorial secretary, and the city news room, reception room, library, composing, matrix making and wash rooms, and the foundry. The third-floor plan contemplates an auditorium with stage, a reception room, smoking room and kitchen. The basement will have retiring rooms, newsboys' room, large storage vault, shower baths, locker rooms, paper storage and elevator and other machinery.

A New Metal-Pot Feeder for Slug-casting Machines.

The Zent Products Company, Troy, New York, has a metal-pot feeder of new design, electrically controlled. This latter feature of the feeding apparatus is said to make it positive in its action and practically fool proof. The following description of its manner of operation will be interesting to our readers: "Briefly, it works just the same as feeding pigs to the metal pot by hand—a natural, reliable way, with no time spent on automatic or other adjustments which tend to hold up and curtail production." With this device the operator does not stop operating. The magazine chute holds ten standard sized pigs, which may be loaded in by an apprentice boy without stopping the machine or holding up operations. The lower pig in the chute is retained by a substantial lug mounted on a beam having at its other end a pin which holds back all the pigs in the chute except the lower one when the operator presses the foot lever mounted on the floor beneath the keyboard, when the electrically controlled indicator signals more metal, and thus allows the forward pig in

the chute to slide easily into the metal pot. No interruption of the product takes place.

The magazine is mounted on two front brackets near the metal pot. The other end of the chute magazine is supported by another bracket fastened to the machine step or to the floor. The terminus of the chute enters the pot, and works on a hinge action during the advance and recession of the pot. No weight or stress is put on the pot, leaving it free to perform its proper function. The electrically controlled indicator mechanism is attached to the pot crucible and works automatically. The buzzer indicator is mounted just below the assembling elevator, while the transformer is attached to the ceiling above the machine or may be attached to an adjacent side wall. This apparatus does not employ gas to melt the metal.

B. F. Chittick to Sell Ludlows.

B. F. Chittick, formerly with the Intertype Corporation, has joined the sales force of The Ludlow Typograph Company, Chicago, and will represent the company in Indiana, Illinois, Missouri and western Kentucky.

Prior to his connection with the Intertype Corporation, Mr. Chittick was associated with the Chicago office of the Mergenthaler Linotype Company, and for several years was on the staff of THE INLAND PRINTER. "Barney," as he is familiarly known to his friends, has the best wishes of THE INLAND PRINTER in his new field of activity.

An Improvement in Roller Composition.

The matter of rollers has always been a vexatious problem in printing plants, and the news of a recent invention of the B. F. Goodrich Rubber Company will be received with interest. The product, designated as "One-Set" automatic suction rollers, is the result of a experiments by the company's research and development departments.

About two years ago the first roller of the new composition was put into use. The manufacturers state that the roller functioned most satisfactorily from the start and is as good today as it ever was. It has been in use about twenty-two months, and the firm to which it was sold has bought between sixty and seventy feed and distributor rollers. About six months ago it was decided to attempt the placing of the product in a small way with newspaper publishers generally, and that the Goodrich people have a proposition of unusual interest is best indicated by the fact that, although personal contact has been limited to only a few, they have within two months and a half succeeded in selling fifty publishers.

The manufacturers claim the following advantages of their roller: It is not affected by either temperature or humidity changes, but few readjustments are necessary; uniform consistency the year around; adapted for both summer and winter use; will not melt at highest speed in hot weather; washing is unnecessary; not affected by water.

The trade name "One-Set" was adopted because the product is said to function just as well in summer as it does in winter. In other words, the same set may be used the year around.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.
NEW YORK ADVERTISING OFFICE, 41 PARK ROW.ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,
632 SHERMAN STREET, CHICAGO.

VOL. 64.

MARCH, 1920.

No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago.

SUBSCRIPTION RATES.

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum, \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS.

PRINTERS' JOB AND RECORD BOOK, full cloth binding, heavy A-1 grade paper; handles 420 jobs; price, \$2 postpaid; money refunded if not satisfactory. J. CHAS. KEEGAN, Dept. D, Skaneateles, N. Y.

BUSINESS OPPORTUNITIES.

FOR SALE—Interest in a printing business having not only a splendid local business but a national specialty paying an enormous profit; the business can be extended indefinitely, limited only by the plant's capacity; the plant itself is about the last word in efficiency, with the latest and best equipment in every department; profits are real, not prospective, and are rapidly increasing; you can not find a richer printing proposition where an interest is for sale; at present it is a one-man organization but the owner may die some time, so wants to admit to the business one or two practical men, congenial to him and to each other; this business will not be given away; unless you have \$10,000 or more in cash, don't answer; no time for curiosity seekers. P. O. BOX 117, (East) Des Moines, Iowa.

AN OPPORTUNITY for young man, not over 35 years of age, to take position as general foreman in printing plant producing a special line of work; must be progressive, energetic and have executive ability; would prefer to have him invest some money in proposition to insure cooperation and active interest in the business; the business is exceptionally profitable and will pay large percentage on investment. If you are the man without the money, answer; if you are the man with some money to invest, it will be to your advantage to investigate, as this is an exceptional opportunity; plant located in eastern Ohio in a city of about one hundred thousand population. M 56.

JOB PLANT FOR SALE—In south Texas town of 15,000; doing good business; 3 jobbers, stitchee, punch, perforator, practically all new type; only exclusive job plant in Rio Grande Valley; no better place for a real plant anywhere; \$4,500 cash. S. BISHOP, Brownsville, Texas.

TO TRADE—Owner of live weekly newspaper and job office in northern Ohio will trade same for a going job office located anywhere in New York State; cleared better than \$200 per month in 1919 without soliciting; strictly modern plant, including Intertype. M 62.

AN EXPERIENCED folding box man, who can invest \$10,000 or more, to manage and to expand a business established many years; present owner has retired from active management but will continue financial interest; state experience. M 9.

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

NEWSPAPER AND JOB business for sale with building; great opportunity; owner overworked. BOX 137, Elgin, Ill.

FOR SALE—Good established job printing office in Indiana county seat; price \$3,500. M 954.

FOR SALE.

FOR SALE—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour, machine in perfect condition, has never been used, possession at once; also one Kidder 30 by 30 inch rotary press printing two colors on the face and one color on the reverse side of the web; one 36 by 48 inch Kidder combination rotary wrapping paper press, printing two colors on top and one color on the reverse side of the web, with roll and sheet deliveries; one Kidder 8 by 12 inches, one-color press; one Kidder angle frame, two-color roll feed bed and platen press, and one Kidder 12 by 26 inch two-color printing, cutting and creasing press; two two-color 6 by 6 inches, and one two-color 8 by 12 inches New Era presses. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE—32 by 44 four right-angle, drop roll Brown folder; 16 by 32 perforator, folds sheets 12 by 12 to 32 by 44, in A-1 condition; one 34-inch hand clamp Capitol cutter, Seybold make, 1 knife; one Christie standing bundling machine, 11 by 14 platen, overhead, geared; one Humana feeder for 12 by 18 press; one Economic feeder for 36 by 52 Campbell press; one Century Campbell press, 56 by 52, No. 6917, feeder attached to press. M 69.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

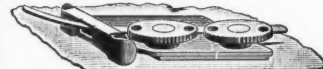
MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street
NEW YORK

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR SALE—Printing, newspaper and folding box machinery, new and overhauled. Tell us your requirements and your surplus machinery you have for sale or trade. 33 by 46 Dexter jobbing folder with 8 folds and auto feeder; 28-inch Anderson 2-fold parallel folder; 28-inch Anderson 1-fold folder; 32 by 47 Swink cylinder, 4-roller, carrier delivery; 43 by 56 and 37 by 52 Campbell 4-roller presses; 29 by 42 Scott 4-roller, carrier delivery; 27 by 40 Swink; 23 by 30 Campbell; 26 by 35 Century and 20 by 25 Campbell two-revolution presses; Duplex angle bar press, with or without small daily newspaper outfit; 36-inch Sheridan new model automatic clamp cutter; Christianson 2-head semi-automatic stitcher; stock of drum, job and proof presses, all sizes and styles. **WANNER MACHINERY CO.**, 716 S. Dearborn st., Chicago.

FOR SALE—1 No. 14 Mergenthaler linotype with 3 auxiliary magazines; 4 No. 1 Mergenthaler linotypes with 7 extra magazines; 1 Seybold continuous trimmer; 1 65-inch Cross feeder; 1 56-inch Cross feeder; 1 44-inch Dexter cutter; 1 12-inch Sheridan covering machine; 1 25-box 9 by 12 inch Gullberg & Smith gathering machine; 1 No. 91 Dexter jobbing folder; 1 No. 104 Dexter D/16 folder, 40 by 56 inch; 2 No. 5 Universal stitchers with directly connected individual motors; 1 44 by 62 Chambers D/16 with King pile feeder; 1 No. 103 Dexter D/16 folder, 36 by 49 inch, with Dexter pile feeder; 1 Dexter letter folder; 1 12 by 16 Marresford tipping machine. **GEORGE R. SWART & CO.**, Marbridge bldg., New York city.

FOR SALE—14 by 17 Stokes & Smith rapid rotary press with generator, practically new, has capacity up to 9,000 impressions an hour; press can be seen in operation, unexcelled for runs of 25,000 and up. We have lost the work which the press was originally purchased for and will sacrifice for cash. **JOHN R. SMYTH PRINTING CO.**, Marshall, Mich.

HUBER CYLINDER, 39 by 51, in A-1 condition; we are publishers, and to make room for additional business we are disposing of our printing department; will sell this press at the bargain price of \$1,000 cash or \$1,100 on easy terms. **HITCHCOCK BROS.**, Hitchcock bldg., 6th and G sts., Washington, D. C.

FOR SALE—Goss semi-rotary printing press; prints 8-page, 7-column newspaper from flat bed using 46-inch rolls; produces 3,000 complete papers, folded, in one hour; can be seen in operation; a splendid buy. **THE WILLIAM FEATHER COMPANY**, Caxton bldg., Cleveland, Ohio.

FOR SALE—1 Walter Scott & Co. 28 by 42, 4-roller 2-revolution, single-color printing press, No. 1265, fly delivery; 1 Walter Scott & Co. 32 by 44, 4-roller, 2-revolution, single-color printing press, No. 1185, fly delivery. **COLORPRINT LABEL CO.**, 125 S. 8th st., St. Louis, Mo.

REBUILT, ready for delivery, 26 by 32 Optimus, 35 by 50 Campbell, Monotype composing and keyboard, several Colt's Armory and Chandler & Prices. **GEORGE SEDGWICK**, Rochester, N. Y.

FOR SALE—John Thomson Colt's Armory press, style No. 2, size 13 by 19 inches, in first-class running order; price \$600 f. o. b. Richmond, Va. **BROWN PRINT SHOP**, Richmond, Va.

BOOKBINDERS' MACHINERY—New model National book sewing machines, also rebuilt machines. Write for particulars. **JOSEPH E. SMYTH CO.**, 638 Federal st., Chicago.

STEREOTYPE PLANT, Standard make, designed for commercial printers; bargain for cash. For particulars, address **E. O. LOVELAND**, 3216 Tracy av., Kansas City, Missouri.

FOR SALE—Back numbers Inland Printer in complete years or single numbers. List your wants with the **LEWIS BOOK CO.**, 115-117 S. Spring st., Los Angeles, California.

FOR SALE—Two-color No. 0 Miehle, new (still at factory), with motor; ready for immediate delivery; will sell at a reasonable profit; make offer. **M 71**.

FOR SALE—Rebuilt No. 1 Pony Miehle, looks and runs like new. **ADZIT PRINTERS SUPPLY CO.**, 232-240 Lyon st., N. W., Grand Rapids, Mich.

FOR SALE—American job folder with A.C. motor, 14 by 22 Hartford press, one H. P. Kimble motor, 15 by 18 S-1 Harris press. **M 73**.

FOR SALE—Richard improved type ruling machine in good condition. **REPUBLICAN PUBLISHING CO.**, Hamilton, Ohio.

FOR SALE—32-page Brown catalogue folder, size 32 by 44, price \$600. **PETERSON PRINTING CO.**, South Bend, Ind.

HELP WANTED.

All-Around Men.

ALL-AROUND PRINTER wanted in exclusive job office in growing Northwestern town of 10,000; fine opportunity for right man; union; wages \$40 to start. **M 66**.

Bindery.

WANTED—Bookbinder to forward and finish, also man to rule and assist foreman; mostly county work; union office, good salary and working conditions; drifters and boozers need not apply. **HEDERMAN BROS.**, Jackson, Miss.

WANTED—Folding machine operator; exceptional opportunity for a high-grade man; we have a strictly modern plant—operating Dexters equipped with Cross feeders, Cleveland with McCain feeder, Anderson—and require high grade production; if you haven't an abundance of folding machine experience back of you, do not apply. In confidence, state in detail your experience for the past fifteen years, for whom worked, capacity, length of service, reason for leaving, etc.; state age, married or single, and salary expected; union plant. **CASLON PRESS**, 3101 Monroe st., Toledo, Ohio.

WANTED—Forwarder in bindery doing exclusive library binding; here is exceptional opportunity for high-grade man to make good, permanent connection. Write full particulars in first letter, experience, wages, when you can come. **PACIFIC LIBRARY BINDING CO.**, Los Angeles, Cal.

WANTED—An A-1 all-around working bindery superintendent; can secure an interest in the business. **STANDARD PRINTING CO.**, Waco, Texas.

WANTED—First-class paper ruler; good wages, permanent position, open shop. **GILL PRINTING CO.**, Mobile, Ala.

BINDERY FOREMAN—Must be good executive and understand edition, job and pamphlet work thoroughly. **M 55**.

Composing Room.

COMPOSITOR—We wish to combine our composing room and press-room under one management, and seek the services of a good compositor who knows how to handle such a combination: composing room employs one machine man and two compositors, while the pressroom consists of four platens (two equipped with Miller feeders) and one cylinder; output made up almost entirely of commercial and bank forms, loose leaf, etc. (practically no book work); must be competent to route work and see that it comes out in sufficient quantities and in the right shape. This place is not difficult to fill but it requires a good printer of executive ability and we prefer a man who has successfully handled a job of this kind; very probably entire charge of plant, including bindery and steel die departments, will be given later; an excellent opportunity for a man who wishes to locate in a thoroughly modern little city of 12,000 in middle Georgia; our town and plant will measure up to a high standard, and we seek only the services of a man of proven ability. Please give all details in first letter. **M 64**.

WANTED—A good job compositor, capable of learning to estimate and solicit orders and assist sales manager, to temporarily take charge of job composing room, over three or four job compositors, by growing concern in specialty advertising line in town of 5,000; have several salesmen on road; after first year will be given privilege to buy stock in company if wanted; big opportunity for the right man; state how much experience you have had and salary expected. Could also use printer with natural ability for lettering and drawing, to learn special process engraving; prefer married man between 25 and 35 years. **M 63**.

LINOTYPE OPERATORS—If you are an all-around good union operator, I can place you in a steady job in New York at high wages. State fully experience, speed and accuracy. **P. MALLON**, Box 65, Madison Square Post Office, New York.

MONOTYPE—**THE DUBOIS PRESS**, of Rochester, N. Y., has a steady desirable position open about February 15th for a first-class combination monotype operator of character and energy; commensurate salary for a man above the average; plant of two casters and three keyboards; also caster operator.

WANTED—Monotype machinist; 4-machine trade plant; must be an A-1 typecaster and able to produce the best; \$45 to start; open shop. **FREEMAN BROS.**, Central bldg., Seattle, Wash.

MONOTYPE KEYBOARD OPERATORS WANTED—Union men; night and day work; good wages, steady employment. **M 70**, care Inland Printer, 41 Park row, New York city.

WANTED—First-class working foreman, composing room, competent estimator; good position, chance for advancement; open shop. **GILL PRINTING CO.**, Mobile, Ala.

WANTED—Two printers and Gordon lockup man; best of working conditions and good pay; union. **GERLACH-BARKLOW CO.**, Joliet, Ill.

WANTED—Three or four first-class job and catalogue compositors; ideal working conditions, union; only first-class men need apply. **M 54**.

COMPOSITOR WANTED for general run of job work; steady position. **THREE RIVERS PRESS**, Three Rivers, Michigan.

Executive.

PRINTING EXECUTIVE—The largest printing establishment in Scandinavia, doing both lithographing and high-class color printing, wants a man thoroughly conversant with modern methods and machinery to act as consulting executive in bringing equipment and organization to the highest point of efficiency; man who speaks Swedish preferred, but is not absolutely essential; give details of experience and references. **PETERSON LINOTYPING CO.**, 523 Plymouth court, Chicago.

PROCESS WORK —and Electrotyping

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$0.72, Post-free. Specimen Copy, Post-free, \$0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Managers and Superintendents.

WANTED—A superintendent to manage the Bangalore Printing and Publishing Company's Press at Bangalore City, Mysore State, S. India. Applicants must be thoroughly practical men with experience of printing work in India or in Great Britain; the work consists mainly of up-to-date letter press printing, including book work of good quality; none but those possessing good organizing capacity need apply; men with the Diploma of London Crafts and Guilds will be preferred. Apply, stating age, terms and salary expected, with copies of latest testimonials, to The Chairman, BANGALORE PRINTING & PUBLISHING CO., Ltd., Lake View, Mysore Road, Bangalore City, Mysore State, South India, from whom further particulars may, if necessary, be obtained.

I NEED A REAL superintendent for my printing plant, which operates complete machine and hand composition departments, bindery, platen pressroom and cylinder pressroom with 12 large cylinders; about 125 employees; I want a man who has had practical experience in the shop, particularly in presswork, as we do much color printing, who is an able executive and who can and will watch production closely; we aim to deliver only the highest class of work, and to manufacture it efficiently. This is a genuine opportunity for a man who has the ability and desire to succeed and enough ambition to stick on the job when the job needs him; I will pay the right man what he is worth. M 29.

INVENTOR AND MACHINE DESIGNER—Must have had thorough experience with such devices as are used in either automatic printing, feeding, folding, wrapping or paper box machinery; a productive record of definite accomplishment necessary, together with capacity for assuming full responsibility for designing important new machinery; permanent position and attractive salary to right man; well-established and progressive company located in Boston suburb. Reply, giving experience in detail, together with positions held. M 52.

WANTED—Foreman to take charge of non-union shop in country printing plant near New York city; must be thoroughly experienced practical man for high-class job work and weekly newspaper; must understand all makes of presses, including Kelly automatic; also have experience on Intertype machine; married man preferred; state experience and salary expected in first letter. M 65, care The Inland Printer, 41 Park row, New York city.

WANTED—Superintendent for printing plant doing commercial and catalogue work; must be a man with executive ability and one who has had experience in a large shop; an exceptional opportunity for an A No. 1 man; state experience and give references which will be treated confidentially. M 61.

Miscellaneous.

BOOKBINDER, TWO PRESSMEN and linotype operator wanted; periodical bookbinder who understands folding and stitching machines and can do gold stamping; one cylinder pressman to do black and white and three-color process work; one job pressman who understands Miller feeders; one linotypist familiar with Model 14 machine; steady employment for all four men; good working conditions, excellent climate and living conditions; forty-eight hours per week; no labor troubles; pay above union scale to the right men; connection with substantial house. Apply, with references, stating salary demanded, to JACOBS & COMPANY, Clinton, S. C.

TYPOGRAPHY EXPERT—Advertising agency requires man who knows type and can make attractive advertising layouts; advertising experience not necessary if man knows type arrangement thoroughly; state age, education, business experience and salary desired. PATTERSON-ANDRESS COMPANY, 1 Madison av., New York city.

Proofroom.

WANTED—A thoroughly competent proofreader on general run of work; good proposition; union shop. M 742.

Salesmen.

WANTED—Printing salesman for general solicitation, who can do fair creative work, with some experience in copy writing. Please write fully, stating experience and salary required. POWERS-TYSON PRINTING CO., Grand Rapids, Mich.

SALESMEN with a following in the printing trade; unusual opportunity for a business getter; state territory now covering and references. PRINTCRAFT SUPPLY CO., 1400 Broadway, New York city.

Stereotypers.

EXPERIENCED AND THOROUGHLY capable foreman for stereotype department making nickeled curve plates; must be familiar with result-getting methods and able to maintain a high standard of efficiency; best of labor and equipment. This is an exceptional opportunity in Cleveland, Ohio. M 58.

INSTRUCTION.

LINOTYPE INSTRUCTION—15 Mergenthalers; day course, ten weeks, \$80; 12 years of constant improvement; every advantage; thorough mechanical instruction. Call, write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133 East 16th st., New York city.

MISCELLANEOUS.

PRINTERS' APRONS AND SLEEVELETS of quality; buy serviceable aprons with special pockets; lengths, 27-inch \$1.00; 36-inch \$1.25. Sleevelets, shirt-sleeve savers, 75 cents per pair, postpaid. Also printers' bodkins, a high-grade tool for make-up men, 50 cents each. Try them. HOME-MADE APRON CO., D 13, Carpentersville, Ill.

ESTIMATES WANTED for reprinting or printing and binding in cloth a cheap edition trade encyclopedia, about 1,200 double-column pages, 5¼ by 8¼ inches. M 68.

LABEL HOLDERS for marking type cases. Send stamp for sample and price list. HADDON SPECIALTY CO., Haddon Heights, N. J.

WANTED—Printing (especially gummed labels) to sell by mail to business men. G. EDWARD HARRISON, Agent, Baltimore, Maryland.

SITUATIONS WANTED.**Bindery.**

BINDERY FOREMAN would like to secure a position in the Middle West; a practical all-around man. R. I. F., 916 Cherry st., Williamsport, Pa.

Composing-Room.

LOCATION WANTED—Expert operator wishes to install trade plant for linotype composition; well educated; job compositor by trade, but years of experience on all classes of ad, book, job and tab work. GEO. MAKER, Barre, Vt.

YOUNG WOMAN OPERATOR wants to go West; nearly 6 years on Intertype, besides 7 years on case; steady, careful; medium speed; not union, but might join; daytime work. M 57.

Electrotypy.

STRICTLY FIRST-CLASS electrotype molder, 22 years' experience as foreman, thoroughly familiar with all up-to-date methods of electrotyping—both wax and lead molding—thorough knowledge of the deposition of copper and nickel on lead or wax molds, fully capable of taking entire charge of plant; prefer private plant in South or Southwest; references the best; successful manager of men; at present in charge of medium-sized plant in East. M 67.

Managers and Superintendents.

SUPERINTENDENT-FOREMAN—20 years foreman or superintendent best Chicago and shops throughout country doing high-grade booklet and direct-by-mail advertising literature, bank note and general commercial printing, desires connection with progressive concern desiring executive capable of producing large or small printing propositions at minimum cost; tasty layout, familiar linotype and monotype composition; direct supervision over composing room desired; first-class references; go anywhere, South or Southwest preferred. M 900.

MECHANICAL SUPERINTENDENT—Am looking for a change; thoroughly experienced in handling mechanical end of large concerns; let me know what you have to offer. BOX 385, Mitchell, S. D.

Salesman.

PRINTERS, ATTENTION—Practical executive, estimator and salesman wishes to connect with a house doing the better grade of printing; 35; married. M 72.

WANTED TO PURCHASE.

WANTED—Secondhand Kidder or New Era roll feed bed and platen presses of any size or type, with or without special attachments; also Kidder one or two color roll product rotary wrapping paper presses. GIBBS-BROWER CO., 261 Broadway, New York city. Telephone, "Barclay 8020."

WANTED TO BUY secondhand Meisel and Kidder flat bed roll presses; what have you to sell in any style of roll printing presses? Address with full particulars THE STANDARD REGISTER COMPANY, Dept. P., Dayton, Ohio, U. S. A.

WANT TO BUY full font of 2-letter 6-point mats and magazine to fit Model 8 linotype; also 8 and 11 point book faces. Send sample of face and price to WALTERICK LINOTYPE COMPOSITION CO., Fort Dodge, Iowa.

KIDDER OR MEISEL roll feed (flat plates) presses wanted. Give full information as to condition, size, and price F. O. B. your plant. Dept. L, AUTOGRAPHIC REGISTER CO., Hoboken, N. J.

POWER PAPER CUTTER wanted for cutting small work; smallest automatic machine we can buy; must be in first-class condition. THE GRAY PRINTING CO., Fostoria, Ohio.

WANTED—We pay cash or will sell for you your machinery or outfit. Please give description and prices. WANNER MACHINERY CO., 716 S. Dearborn st., Chicago.

R.R.B. PADDING GLUE

*For Strength, Flexibility, Whiteness
and General Satisfaction.*

ROBERT R. BURRAGE
83 Gold Street NEW YORK

Please Mention THE INLAND PRINTER When Writing to Advertisers.

WANT used gas linotype pots. If you have replaced any with electric pots and they are in good condition, you can turn them into money by addressing M 948.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 232-240 Lyon st., N. W., Grand Rapids, Mich.

WANTED — Smyth or any make bookbinders' sewing machine, any condition; also roller backer. 2512 N. Halsted st., Chicago.

WANTED — Secondhand linotype, Junior preferred; also paper cutter, wire stitcher, press, type, etc. BOX 526, Loveland, Colo.

WANTED for cash, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED — 14 by 22 press, stitcher, perforator, puncher, calendar tinning machine. P. O. BOX 523, York, Pa.

TWO-COLOR MIEHLE wanted, either 3-0 or 5-0. SOUTHAM PRESS, LIMITED, Montreal, Quebec.

WANTED — Meisel sales book press. State full particulars and best price in first letter. M 25.

WANTED — Pencil printing machine, round or hexagon. BOX 111, Aldan, Del. Co., Pa.

WANTED TO BUY — Crawley rounder and backer; also Seybold book compressor. M 74.

WANTED — Harris press, single-color, automatic; size, 28 by 42 or 22 by 30. M 59.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

BLOTTERS — LITHO HEADS, LANDSCAPES.
The HEANY-BRYSON Company, Inc., Pittsburgh, Pa.
Sample set 126 stock subjects, \$1 postpaid.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Calendar Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar pads for 1920; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample books and prices.

Carbon Black.

CABOT, GODFREY L. — See advertisement.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 536-538 S. Clark st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Cylinder Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers.

UTILITY HEATER CO., 220 Centre st., New York. Safety gas heaters, with automatic cut-offs, for all styles of presses.

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSEING BOARD — Easy to use, hardens like iron: 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

LINE CUTS cast in stereotype metal directly from drawings made on Kalkotype Board; no routing of open spaces. Send postage for specimens. HENRY KAHRS, 240 East 33d st., New York.

Glue Heaters.

GLUE HEATERS — Have your glue ready on short notice and at the proper working temperature. A safe, economical and inexpensive Electric Glue Heater is a good investment. SAFETY GLUE HEATER CO., Faribault, Minn.

Job Printing Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers.

UTILITY HEATER CO., 220 Centre st., New York. Gas machines that stop offset and electric troubles, and are safe for all presses.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Paper Cutters.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & Co., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1859.

Printers' Supplies.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Printing Material, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.

Punching Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO. — See Typefounders.



EMBOSSOGRAPHY

TRADE MARK

The art of producing embossed or engraved effects without the use of dies or plates, as fast as ordinary printing.

Complete Outfit from \$125.00 up. Embossing Compound, \$2.25 per lb.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street

NEW YORK CITY

Rebuilt Printing Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Sterotyping Outfits.

ACME DRY PROCESS STEROTYPING—This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHR, 240 E. 33d st., New York.

Tags.

OUR SPECIALTY IS TAGS, blank, printed, numbered, wired strung or equipped with special slots, holes, etc., when required. You take the order, we make and print the tags for you. Send for quotations on anything you need in the TAG line. Quick service. DENNEY TAG COMPANY, West Chester, Pa. Oldest and largest exclusive tag factory in the world.

Typecasters.

THOMPSON TYPE MACHINE CO., 223 West Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at—Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, $\frac{1}{4}$ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

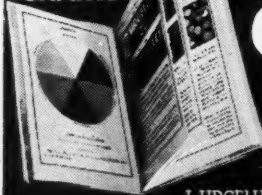
Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

FOR SALE

Well equipped printing plant, consisting of four Babcock presses, five Chandler & Price platen presses, one 56 in. Sheridan Cutting Machine, large amount of type and miscellaneous machinery. Will sell in whole or part. Address

PRESQUE ISLE LITHOGRAPH & PRINTING CO.
Eighth and Perry Streets, Erie, Pa.

12 COLOR CHARTS**"ADVERTISING & COLOR"**

A Suggestive and Instructive Book for Advertising Executives, Advertising and Art Salesmen, Artists, Lithographers, Printers, Engravers, Etc.

40¢ ea. 3 for \$1.00

L. URGELLES-117 N. DEARBORN ST. CHICAGO, ILL.

WETTER Numbering Machines

ALWAYS RELIABLE—ALL DEALERS

WETTER NUMBERING MACHINE COMPANY

255-261 Classon Avenue

BROOKLYN-NEW YORK, U. S. A.

Membership Certificates

For Churches, Clubs, Lodges, Etc. To be completed by Printing or Lithographing.

ALBERT B. KING & CO., Inc., Dept. I. P.

MAKERS OF PRINTERS' HELPS.

45 Warren Street

New York, N. Y.

HUBER'S PRINTING-INKS

Highest Quality at Least Cost

J. M. HUBER 65-67 W. HOUSTON STREET NEW YORK CITY

Chicago Boston Philadelphia St. Louis Cincinnati
Baltimore Omaha San Francisco Los Angeles

CARBON BLACK

MADE BY

GODFREY L. CABOT, Boston, Mass.

938-942 Old South Building

Auk, Monarch, Kosmos No. 1, Kosmos No. 2, PN Elf, SS Elf, Kalista

**ABSOLUTE TIME RECORDS**

KNOW TO THE MINUTE when work is started and finished; when orders are received and delivered; when letters are received and answered.

You Need KASTENS TIME STAMP

Efficiency in War Time and All Times! Kastens Time Stamps cost little, are built for long service, and work quickly, smoothly and accurately. Send for catalogue showing various styles with prices.

HENRY KASTENS, 418-20 W. 27th St., New York City, N. Y.

BOOKBINDERS

TO THE TRADE

We specialize in Edition and Catalog Binding in cloth or leather, also pamphlet work.

THE FOREST CITY BOOKBINDING CO.

525 Caxton Bldg., Cleveland, Ohio

**An Ideal Type Wash "AMSCOL"**

For removing verdigris and hard inks from type, half-tone cuts, patent blocks and wood type; non-injurious to hands, and a necessity in every print-shop. Free from ether, chloroform or alkali.

Send for free trial sample.

AMERICAN STEEL CHASE CO.

122-130 Centre St., New York

Printing Plants and Businesses

BOUGHT AND SOLD

Printers' Outfitters. American Type Founders' Products, Printers' and Bookbinders' Machinery of Every Description.

CONNER, FENDLER & CO., 96 Beekman St., New York City

DEMAND THIS BRAND

HOWARD BOND
WATERMARKED

World's
Greatest Bond Paper

Produced by
THE HOWARD MILLS
URBANA, OHIO

Renowned Where Quality Rules

TEAR IT! TEST IT! COMPARE IT!
and you will SPECIFY IT!



Our Chicago Selling Agents:

PARKER, THOMAS & TUCKER PAPER COMPANY
MIDLAND PAPER COMPANY



CHRISTOPHE PLANTIN was a 16th century printer. He knew and collaborated with the most learned men of his day. Notwithstanding that printing paper and presses as we know them were unknown to Plantin, his works were renowned for beauty and accuracy, and several were produced at the behest of royalty. His printing establishment at Antwerp is still maintained as a typographic museum and is a Mecca for all lovers of printing.

From Christophe Plantin to these men



THESE men are typical modern printers at work in a modern press-room. Between their shop and Plantin stretch over three centuries of printing, but these centuries are jeweled with names like De Vinne, Franklin, Caslon, Jensen, Bodoni and Aldus. The printer from whom you will order your next catalog has a background of men who strove to produce Better Printing. With the help of Better Paper these men will be part of the background of the printer of the future.

better
paper
better
printing

PRINTING is an art which is fostered by commerce. It is, nevertheless, an art, and the men who follow it are as proud of good work as Benjamin Franklin was when he printed with his own hands, from copper plates, the paper money for the Province of New Jersey.

Printing has thriven under the impetus which catalog and booklet advertising has given it. Better Paper has also helped to make Better Printing possible, and so has the fact that Better Printing pays.

Whatever the reason why Better Printing pays, it *does* pay, just as better window dressing or better counter display or better finishing of any merchandise pays.

So, because we knew that Better Paper meant Better Printing, we

standardized the manufacture of all grades of Warren printing papers which are now known as the Warren Standard Printing Papers.

These papers are sold on the basis of the better work they will enable the printer to do. Your printer wants to do better work. Examples of printing on Warren's Standard Printing Papers are to be seen in the Warren Service Pieces, Suggestion Books and Brochures which the larger print shops have on exhibit. These books are also in the offices of leading paper merchants, and in those clubs whose libraries are devoted to the examples and lore of printing.

S. D. WARREN COMPANY, BOSTON, MASS.



Printing Papers

BROWN'S Linen Ledger Papers



It's all right! Don't worry!

IT'S only a blot. The paper is Brown's Linen Ledger. A few scratches of the erasing knife and the blot will disappear in a fine powder. And the erasure can be written over with a fine point pen. The pen point won't stick or spatter, the ink won't run or blur. Brown's perfect writing quality extends clear through the sheet.

It pays to insist that your loose leaf ledgers and record books are made of Brown's Linen Ledger Paper. For, mark this well—a book made of cheap, inferior paper costs only 2 or 3% less than the same book made of Brown's Linen Ledger Paper. This is one reason it pays to recommend Brown's to your customers.

*Write for Brown's sample book
and test the papers*

L. L. Brown Paper Company,

Adams, Mass., U. S. A.



Established
1850

STRATHMORE PAPERS SAY YOUR SAY

DAINTY Strathmore papers say *daintiness*, rugged Strathmore papers bespeak **STRENGTH** and **POWER**. It is all very simple, very practical, very good advertising to utilize the expressiveness of Strathmore papers and make them lend *impressiveness* to your printed matter.

THIS is the message of Strathmore Advertising in The Literary Digest, System, World's Work, Review of Reviews, Outlook, Printer's Ink, etc. Did you see this page in *color* on the 3rd cover of the February 21st issue of The Literary Digest?

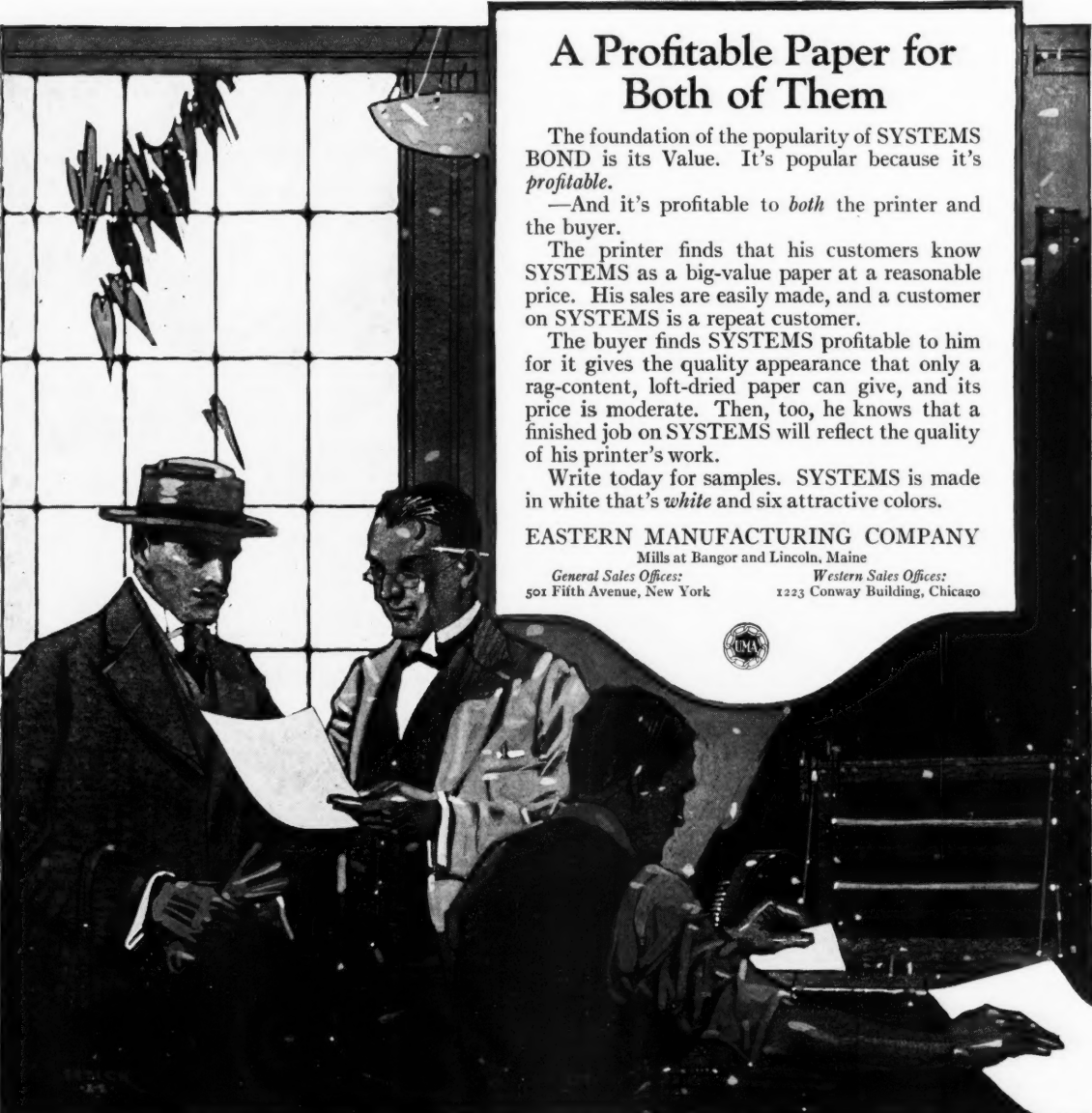
There will be **MORE!**

Write for the Strathmore
Expressive Demonstration Series

Strathmore Paper Co.
Mittineague, Mass., U. S. A.



STRATHMORE EXPRESSIVE PAPERS



A Profitable Paper for Both of Them

The foundation of the popularity of SYSTEMS BOND is its Value. It's popular because it's *profitable*.

—And it's profitable to *both* the printer and the buyer.

The printer finds that his customers know SYSTEMS as a big-value paper at a reasonable price. His sales are easily made, and a customer on SYSTEMS is a repeat customer.

The buyer finds SYSTEMS profitable to him for it gives the quality appearance that only a rag-content, loft-dried paper can give, and its price is moderate. Then, too, he knows that a finished job on SYSTEMS will reflect the quality of his printer's work.

Write today for samples. SYSTEMS is made in white that's *white* and six attractive colors.

EASTERN MANUFACTURING COMPANY

Mills at Bangor and Lincoln, Maine

General Sales Offices:
501 Fifth Avenue, New York

Western Sales Offices:
1223 Conway Building, Chicago



SYSTEMS BOND

"The Rag-content Loft-dried Paper at the Reasonable Price"





Too Good for Poor Printing

WHEN your printer, with a shrug of his shoulders, says, "I can't turn out the job at that price—"

Give a little more consideration to his opinion. If he has been your printer for quite a while and he has given you good work, fair service, and charged moderate prices, don't hand over the order to some other printer merely because his estimate appears to save you a few dollars.

¶ It may be that your printer has figured on more costly material, extra presswork, or better typography. The few dollars more he wants you to pay may mean the difference between good printing and poor printing.

¶ Talk it over with him. It would be far better to say, "I have so much money to spend. Give me the best job the money will buy." If he is a

reliable printer he will do this or he will tell you that the work cannot be done properly for the expenditure you contemplate.

¶ For no good printer can afford to turn out work at a loss. And if he is a good printer he will not attempt cheap work, because he knows that the result will not be consistent with his high standards.

¶ Your printer has a reputation he must maintain; your firm has a standing which should not be lowered by the appearance of your printed matter; the Hampshire Paper Company has an obligation to make the best bond paper on the market — and has lived up to this obligation for more than fifty years.

Hampshire Paper Company

Makers of OLD HAMPSHIRE BOND
South Hadley Falls, Massachusetts



CROMWELL Tympan Papers

Give Cleaner Impressions with
a Minimum of Make-Ready

SAVING time on make ready, and securing sharp impressions are the two great things your press foreman has to strive for. With Cromwell Traveling, Shifting and Cylinder Tympan Papers, his draw sheets are always tight—no swelling—and they need not be oiled. They are also moisture-proof, protecting the packing against dampness.

You can turn a rush job quicker with Cromwell Tympan Papers because they resist offset, enabling you to back up reasonably wet sheets. Quick delivery is often your best selling argument.

Cromwell papers will take more impressions without replacing, and they *never* rot.

We especially recommend Cromwell Tympan Papers for trade journal and magazine printers where long runs are necessary without interruptions. It is ideal for book work and the highest grade of printing. Job printers will find it an excellent tympan paper for printing bond, linen and covers.

We carry Cromwell Tympan Papers in stock ready for quick shipment in rolls from 36 to 66 inches wide. Order today and secure the perfection and economy in printing that Cromwell Tympan Papers give.

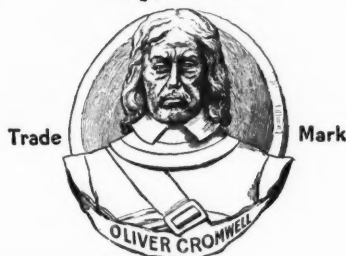
*Send us the size of your press and we will forward, free of all cost to you,
sample sheet of our Tympan Paper.*

The Cromwell Paper Co.

Department I. P.

Jasper Place

Chicago, Ill., U. S. A.



Who should be the judge of paper value?



Scientific accuracy is the basis of fair dealing in the paper industry. This instrument, used in the laboratory of the American Writing Paper Company, measures accurately the amount of light that passes through a sample of paper. The opacity and color of the paper are determined in this way.

THE service which the modern Printer is rendering to business is not merely the mechanical service of typesetting, proof-reading and presswork.

The Printer today is responsible to his customer for RESULTS!

Yet when it comes to the one element that constitutes more than one-third the cost of printing—PAPER—the average Printer must judge largely by appearance and “feel.” He does not know the technical facts *because manufacturers have not heretofore fully informed him.*

If he is the kind of man who turns up a box of strawberries to make sure that he has not been deceived by a seductively perfect top layer, he may crumble up several sheets of paper or tear them. But in the end he must decide in accordance with his eye and his pocket-book.

The responsibility of the manufacturer

Only the manufacturer can know his product in detail—the materials that go to make it, the tests it will stand.



AMERICAN WRITING

EAGLE A PAPERS: BONDS—WRITINGS—LEDGERS—BOOK PAPERS—OFFSET

*The printer or lithographer?
The buyer of printing?
The manufacturer?
Who?*

The manufacturer today must therefore supply the facts on the basis of which the Printer can judge for himself. And the Printer's customer must depend on the Printer for the specification of the paper.

To meet the growing demand for such facts on the part of Printers, the American Writing Paper Company early last year appropriated \$225,000 to expand its scientific research laboratory.

Getting the facts for the Printer

Inspection of raw materials, standardization of processes, testing of the product at every stage of manufacture, savings in costs passed on to the consumer in better values—these are only a few of the actual accomplishments of this scientific organization, the greatest in the paper industry.

The day is near when *all* paper will be sold, not on the basis of a quick inspection by the buyer, but on the strength of a label or guarantee that will give all the facts that the paper user has a right to know, that will sum up all the standards that have prevailed in the making.



This operator is appraising wood pulp for dirt. The laboratory of the American Writing Paper Company has in this way saved as much as \$200 per car-load of raw material—a saving passed on to the consumer and the trade in better values.



PAPER COMPANY

PAPERS—COVER PAPERS—PAPETERIES—TECHNICAL PAPERS—SPECIALTIES



Riverdale-13c*

The economy cover for large editions

MORE and more business men are using direct-by-mail advertising. They realize its increasing importance in any well-organized sales campaign.

This means that every year printers are turning out more catalogs, booklets, folders, broadsides.

More than ever they know the need of a distinctive cover stock at a modest price.

Eagle A Riverdale cover paper was made specifically to meet this need. Our sales force, our research department, our engineers, our paper makers, all combined to make it *a real cover paper at a low price.*

Eagle A Riverdale cover is unexcelled as a background for attractive cover plates for large editions.

Use Eagle A Riverdale cover paper for large edition catalogs, broadsides, pamphlets, booklets, price lists. Its moderate price, its good folding and

printing qualities, its variety of finish and color have established its prestige. It is a trade-marked brand of recognized merit.

Let us supply you with sample sheets for proving cover plates and testing its quality. Write today for your supply.

Eagle A Riverdale Covers

SIZES

26 x 40—100
26 x 40—160
23 x 33—73
23 x 33—117

COLORS

Gold	Brown
Blue	Green
Fawn	Blue Granite
Steel Gray	Red

FINISH

Antique . . .	in stock at mill
Ripple . . .	to order from mill
Linen . . .	" " " "
Crash . . .	" " " "
Hand Made . . .	" " " "



Eagle A line of
Cover Papers

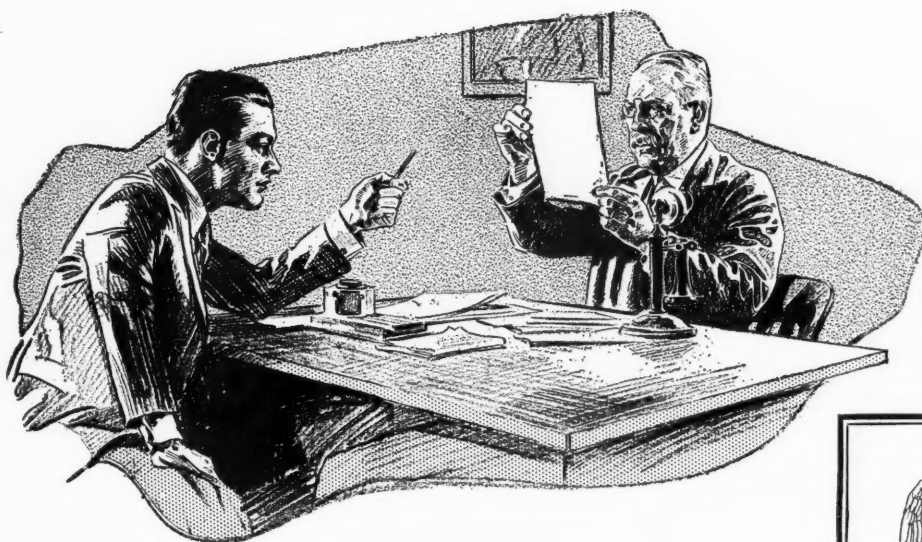
Herculean
Elite
Berkshire
Arven
Paradox
Standard
Riverdale

These grades carried in a wide range of standard sizes, weights, colors and finishes adaptable to every commercial need.

Prices and liberal samples for proving purposes supplied to printers on request.

*Suggested re-sale prices to the printer: under 500 lbs.—13½c lb.; over 500 lbs.—13c lb.

AMERICAN WRITING PAPER COMPANY
EAGLE A COVER PAPERS



Chevron Bond—29½c

*A new paper made possible by large-scale production,
basic costs, and scientific management*

CHEVRON Bond is a new high-grade paper made in volume and marketed at a volume price—29½c in case lots. Large-scale production, basic costs, and scientific management make this new value possible.

Chevron Bond will lie flat on the press.

It is adapted to offset printing, as well as for letter-press printing.

The specifications of this new bond were settled upon by careful research in our laboratory. Small hand sheets were first made with experimental apparatus. When these sheets had been carefully tested, a quantity of the paper was made in the mill and the

quality again thoroughly tested in the laboratory.

Specimens were then sent to scores of printers and lithographers to be tested *under conditions of actual use*.

Our own tests, therefore, combined with the experience of practical printers and lithographers, prove that Chevron Bond is *right*.

Our folder of Chevron Bond standard sizes contains samples of the 17 wasteless sizes and shapes into which Chevron Bond 17"x22" or 22"x34" cuts. This folder will aid you in serving your customers efficiently. If your copy of this folder has not yet reached you, write for it today.



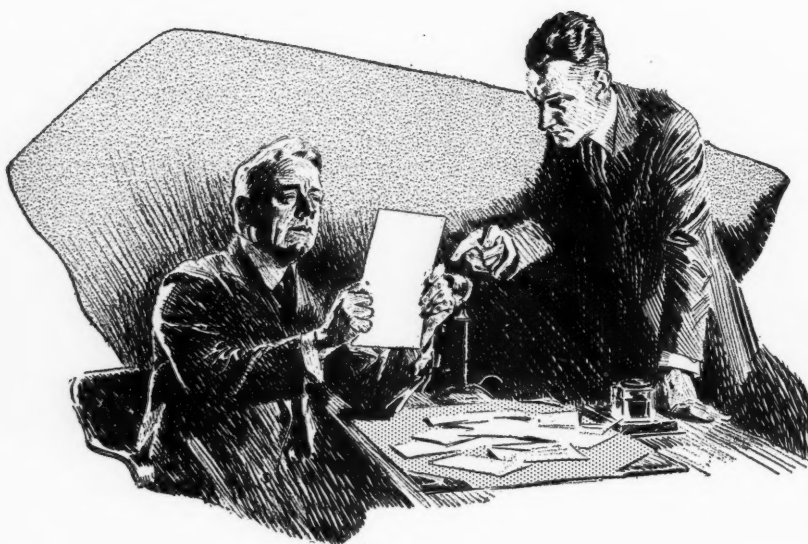
List of Eagle A Bond Papers

Coupon
Archive
Agawam
Government
Old Hempstead
Persian
Roman
Hickory
Contract
Rival
Japan
Spartan
Vendome
Bankers
Indenture
Standard
Debenture
Security Trust
Assurance
Victory
Airpost
CHEVRON
Gloria
Quality
Revenue
Derby
Acceptance
Norman
Option
Freedom

Bond d'Aigle
Shado-craft Papers

AMERICAN WRITING PAPER COMPANY

EAGLE A BONDS



Airpost Bond—32³/₄c

*Laboratory experimentation, waste-saving methods
of manufacture, and large-scale production
make this value possible*

AIRPOST BOND was *first made in our laboratory!*

Careful research determined what materials and processes to use. Then, under the control of our technical experts, small hand sheets were made. The processes were carefully observed, the sheets thoroughly tested. Causes of defects were eliminated, improved methods discovered. The paper was then made on a commercial scale but still under the observing eyes of our trained experts.

Finally, specimens were sent to many printers and lithog-

raphers and submitted to the tests of actual use.

Scientists, practical printers, and lithographers agree that Airpost is *right*.

The waste-saving methods of scientific manufacture and the economy of large-scale production permit us to offer Airpost Bond at a normal price to printers of 32³/₄ cents in case lots.

We have prepared a folder which contains the standard sizes into which Airpost Bond 22x34 may be cut without wastage. Your salesman will find this very useful. Send for it today.



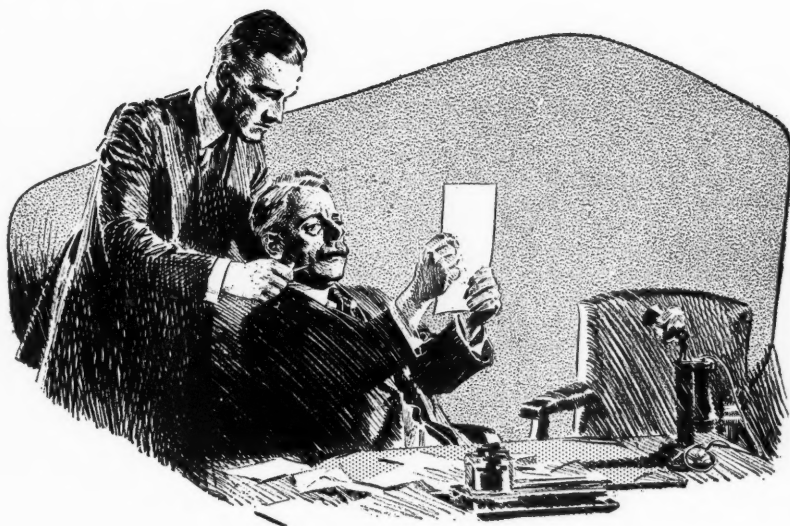
List of Eagle A Bond Papers

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Persian
Roman
Hickory
Contract
Rival
Japan
Spartan
Bankers
Indenture
Standard
Vendome
Debenture
Security Trust
Assurance
Victory
AIRPOST
Chevron
Gloria
Quality
Revenue
Derby
Acceptance
Norman
Option
Freedom

Bond d'Aigle
Shado-craft Papers

AMERICAN WRITING PAPER COMPANY

EAGLE A BONDS



Acceptance Bond—27¼c

WE determined to produce bond papers, as well as letter-press papers, which would be—

EXCELLENT in printing qualities
ADAPTED to offset printing
SOLD at medium price
COMPARABLE to papers costing more

Acceptance Bond is one of the papers which our experimentation developed. It is a bond paper, adapted to offset printing and letter-press, offered at a medium price.

Our waste-saving methods of manufacture and the economy of large-scale production permit us

to offer it at the normal price to printers—27¼c in case lots. We recommend Acceptance Bond for business stationery, for circular letters describing higher grade merchandise and service, for office forms requiring much handling.

Acceptance Bond is stocked in white only, but will be supplied in color on order. It is supplied in sizes 17 x 22 and 22 x 34, the weights being respectively, 16, 20, 24, and 32, 40, 48.

Write today for our Acceptance Bond Standard Sizes Folder. Your salesmen will find it very useful.



List of Eagle A Bond Papers

Coupon
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Government
Old Hempstead
Persian
Roman
Hickory
Contract
Rival
Japan
Spartan
Bankers
Indenture
Standard
Vendome
Debenture
Security Trust
Assurance
Victory
Airpost
Chevron
Gloria
Quality
Revenue
Derby
ACCEPTANCE
Norman
Option
Freedom

Bond d'Aigle
Shado-craft Papers

AMERICAN WRITING PAPER COMPANY

EAGLE A BONDS



No Profiteering Here!

BASIC BOND

MADE IN U. S. A.

A Whitaker Standard

A GLANCE at our current list proves that BASIC BOND is still *basic*, in price as well as in quality. What you pay is governed not by our guess as to "what the traffic will stand" but by the actual cost of manufacture.

THE WHITAKER PAPER COMPANY

CINCINNATI, OHIO

BALTIMORE
RICHMOND, VA.

DETROIT
BOSTON

ATLANTA
NEW YORK

BIRMINGHAM
COLUMBUS, O.

Denver.....	Peters Paper Co. Division
Chicago.....	Thoms Bros. Co. Division
Dayton, Ohio.....	Keogh & Rike Division
Pittsburgh.....	Hartje-West Penn. Division
Indianapolis.....	Indiana Paper Co. Division



MANUFACTURERS

*of Printing Machinery
and Supplies*

Sell in Great Britain!

This long-established printers' supply house, maintaining extensive showrooms and operating an efficient selling organization, seeks the agencies for American-made machinery, equipment and supplies essential or advantageous to the printing, box-making, and allied trades.

We Can Guarantee Excellent Business For Good Products

BRITISH PRINTERS, handicapped for over four years by the restrictions forced by the war, anxiously await the opportunity to install items of American-made equipment of recognized merit in their plants.

AS ONE OF THEIR LEADING ENGINEERS, supply houses, and manufacturers of printers' rollers and printing-inks, we are daily asked to fill the gap between them and the American manufacturer.

IN ADDITION TO OUR FACILITIES for handling agencies in a profitable and satisfactory manner, as outlined above, we can offer manufacturers the advantages of our good-will, developed by years of careful and conscientious service in behalf of our trade.

AN ASSOCIATION WITH THIS RELIABLE HOUSE, therefore, should prove an asset for any manufacturer. Let us know what you have; we will give you our opinion of the possibilities for building up a trade with it in Great Britain.

WALKER BROS.

(USHER-WALKER, Ltd.)

Engineers and Dealers in Machinery and Sundries for the
Printing, Box-Making and Allied Trades.

Main Offices and Showrooms, 33 Bouverie Street,
Fleet Street, London (E. C. 4), England

Magic Quick-Set Half-Tone Black

Needs no slip-sheeting, can be
BACKED UP IN 4½ HOURS

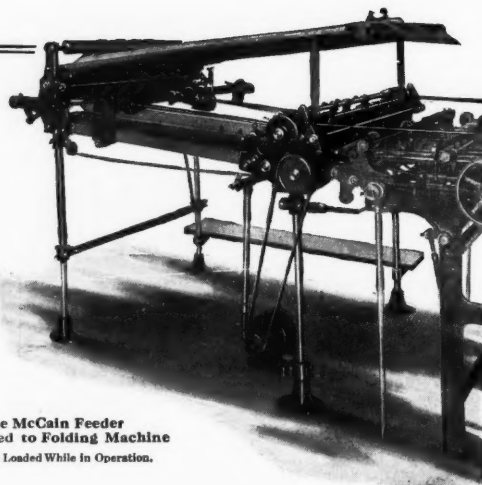


Made and sold only by

F. A. Rigler Ink Co.

BATTLE CREEK, MICH.

(Boxer Black Book Ink, 35 Cents)



The McCain Feeder
Attached to Folding Machine
Can be Loaded While in Operation.

140 Machines in Successful Operation

in more than a hundred representative printing plants.
They will tell you that

THE MCCAIN Automatic Feeder

is a money-saver and a money-maker in their plants. The McCain can be attached to the Brown, Anderson, Dexter, Cleveland, and Hall folders, and increases the output of the folding machines.

McCain Bros. Manufacturing Company
29 South Clinton Street, Chicago, Illinois

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGN
DRAWINGS
HALFTONES
ZINC FIGURES
WOOD CWAYS
ENGRAVINGS
COLOR
NICKEL STEEL
ELECTROTYPES

THE HOME OF THE
GLOBE ENGRAVING & CO.
ELECTROTYPE
701 72 S. DEARBORN ST.
CHICAGO

Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show appreciable deterioration.



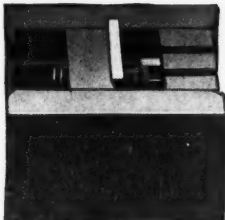
SIMPLICITY and DURABILITY

COMPLETE PLATE MOUNTING System for Book, Catalogue and Color Printing

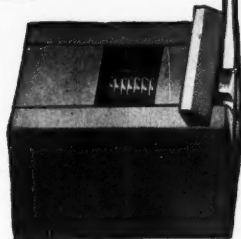


Three-Piece Register Hook

Hold Perfect Register These hooks do not slip



JUMBO HOOK, 8x8 ems,
for heavy or large plates.
Has 8 em long jaw. Is
high enough to prevent
plates from digging into
hooks.



8x8-em HOOK
No springs or gears. Rigid
and interchangeable to ac-
commodate the smallest
margins. Has 6 ems travel
and cannot work loose.
Result: Perfect Register.

Write for Illustrated Catalogue

LATHAM AUTOMATIC REGISTERING CO.

Main Office,
608 S. Dearborn St., Chicago, Ill.

New York Office,
45 Lafayette Street

NEW MODEL COMPOSING ROOM SAW



Complete with
Motor

"Better than Many
— Equal to any"

**SAWS and TRIMS
One Operation**

Table Elevated from
Saw and Trim Position
to Sawing Position
in Three Seconds

**Powerful Work
Holder**

Gauge
Adjustable
to Points

LACLEDE MFG. COMPANY

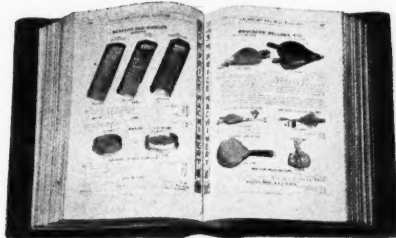
119-121 N. Main St.

St. Louis, Mo.

LOOSE
LEAF



CATALOGUE
BINDER



Requires No More Binding Space Than That Allowed in Sewed Books

In fact, with this binder sewed catalogues may be readily changed
into loose-leaf catalogues. *No posts, no rings, no metals on
cover, flexible leather, and in every way just like a bound book.*

Catalogues May Be Kept Up to Date

by removing obsolete pages and inserting new pages to take their places.
Leaves can be replaced at any part of the volume without removing
the top leaves.

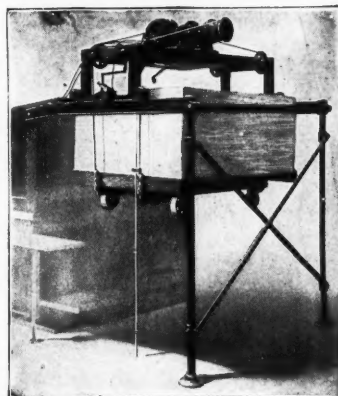
Made in various sizes and capacities, in both flexible and stiff bindings.
We make ledgers, price books and binders for use in the office and factory.

Printers introducing this line to their customers will reap
the rewards attendant upon service. Particulars, prices,
etc., on request to

SIEBER PRODUCTS MFG. CO.

329 Locust Street, St. Louis, Mo., U. S. A.

1,000 More Impressions a Day—



THE ROUSE PAPER-LIFT

saves the time the pressfeeder usually spends in
putting up new lifts from the floor. Eliminate
this lost time and drudgery by starting him out
with a day's run of stock, and you will see an
increase worth while. Read the booklet "Rouse
Handling vs. Man-Handling," sent free on request.

H. B. ROUSE & COMPANY

2214 WARD STREET, CHICAGO

RAVEN BLACK INK

As black as the raven
itself; suitable for high
class catalog printing.



CHARLES HELLMUTH, Inc.
NEW YORK CHICAGO



This press,

*the Potter
Proof Press*

in the hands of
the average
workman is a
great time-saver

- 1st. It saves time in taking proof because of its simplicity, ease of operation, speed and convenient arrangement.
- 2nd. It cuts out the time of productive presses used for press-proofs and color proofs, because these can be done just as well on the Potter.
- 3rd. It reduces cost by forestalling errors, which later are expensive to correct, through good proof which insures early detection of all errors and defects.

Being efficient in all the uses of a proof press, the Potter saves and makes money, and will be an everlasting satisfaction to you. Potter Proof Presses have been on the market 10 years, but the present machines, with great improvements in design, are as superior to the first ones as they were to the ancient roller presses.

Hacker Manufacturing Company
312 North May Street Chicago

The Reason Why

Perfection Metal-Remelting
Furnaces are Superior—

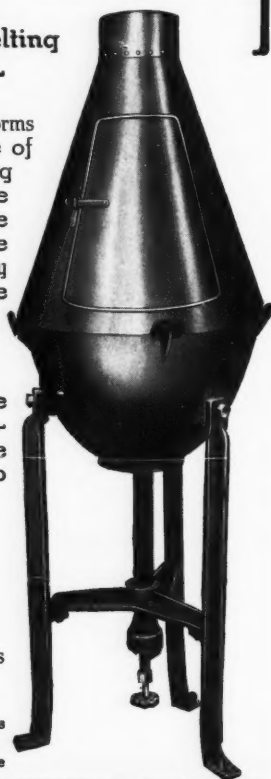
The outer shell conforms exactly to the shape of the inner pot, confining the flame close to the pot containing the metal, distributing the heat evenly, thereby melting the metal in the shortest possible time and with the greatest economy of fuel.

Ask our nearest branch house to send circular showing the full line—there is a size and a style to suit you.

**Barnhart Brothers
& Spindler**

Makers of Superior Specialties
for Printers

Chicago Washington, D.C. Dallas
Kansas City Saint Louis
Omaha Saint Paul Seattle



Have You Seen the New "PAPER & INK"?

(With which is incorporated "Paper & Type")

for The Buyer of paper and printing and lithographing, but of vital interest to *everybody* who wants to see exemplification of progress in the printed product.

It is executed by a new Lithographic process that yields wonderful results, printing color work at high speed. Full of ACTUAL SAMPLES of various papers and inks, all of which are named. Sent out by parcel post.

An *absolutely unique* monthly magazine of a hundred pages, the sight of which will open your eyes. You should subscribe now. Until April first, \$3 a year (any number of years may be covered thus)—after that, \$5 a year.

FREE SERVICE TO PRINTERS: Our plan lets you print samples of your work for display herein, with paper and inks FURNISHED BY US. Write for particulars. This co-operation is without charge to you.

Advertising rate displacing former figures:
\$75 a page; \$45 half page;
\$25 quarter page.

Address:

"PAPER & INK"

Frank O. Sullivan, Advertising Director
33 West 42nd Street, New York City

A recent purchaser of a Mohr Lino-Saw said: "We consider it the greatest time-saver in our composing room," and then ordered two more machines.

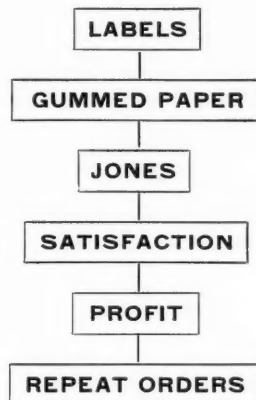
If you are a printer or publisher and have ad or odd-measure machine composition to do, the Mohr Lino-Saw will interest you.

May we send you full particulars?

MOHR LINO-SAW CO.
513-515 West Monroe Street, Chicago

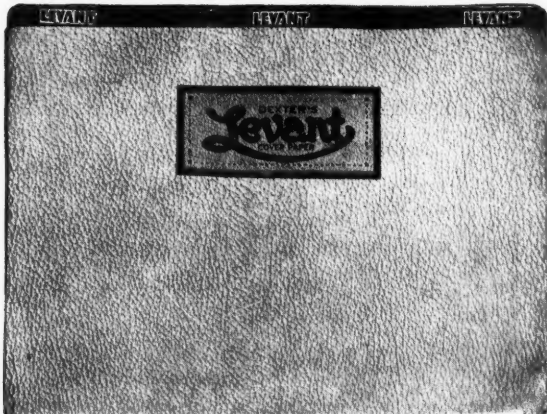
Mr. Printer:

Make this the organization chart for your label business:



Samuel Jones & Co.

Manufacturers of
NON-CURLING GUMMED PAPERS
McClellan Street NEWARK, N. J.
Leaders since 1811



The new Levant Letter File Sample Book is simply a handy reference folder, not designed to suggest the many uses to which Levant paper can be put advantageously. In cases where leather covers have been desired but considered impractical because of the cost of real leather, Levant Covers will give the desired effect at a cost that is comparatively low. Made in one finish, one size and seven different tones: Gray, Red, Coffee, Yellow, Green, Blue and Black.

Send today for Levant Sample Book. XTRA, Dexter's unusual house organ, will also be included.

C. H. DEXTER & SONS, Inc.
Windsor Locks, Connecticut

WE ARE PREPARED
TO MAKE
Immediate Shipment
of

Metal Type

DIRECT TO PRINTERS
AT A SAVING IN COST

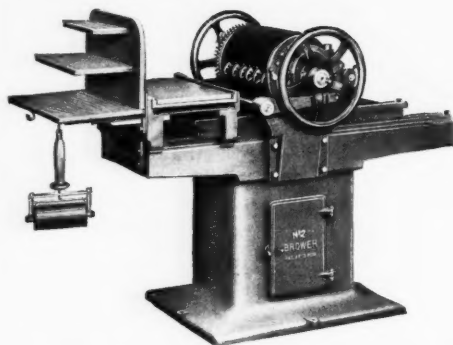
Ask for Catalog No. 16

Empire Type Foundry

(The name that is synonymous with good printing)

BUFFALO, N. Y.

Brower Proof-Presses in England



The January issue of *The Inland Printer* contained a notice of the shipment of Brower Proof-Presses to England and Australia. Our English cousins are learning the advantages of The Brower Proof-Press—simple in construction, durable, makes proof-taking a source of real profit in your plant.

*When can we demonstrate The Brower
in your plant?*

A. T. H. BROWER COMPANY

233 W. Schiller Street, Chicago, Ill.

S. COOKE PROPRIETARY, Lmt'd, Sole Agents for Australia.

Perfection Saw and Trimmer for Composing Rooms

Model No. 2

\$140

Model No. 3

\$250

They Saw and Trim—

Linotype Slugs
Electrotypes
Stereotypes
Wood Furniture
Wood Reglet
Leads and Slugs

*To Point System
Accuracy*

Write our nearest branch house
for descriptive folder



Barnhart Brothers & Spindler

Makers of Superior Specialties for Printers

Chicago
Kansas City

Washington
Omaha

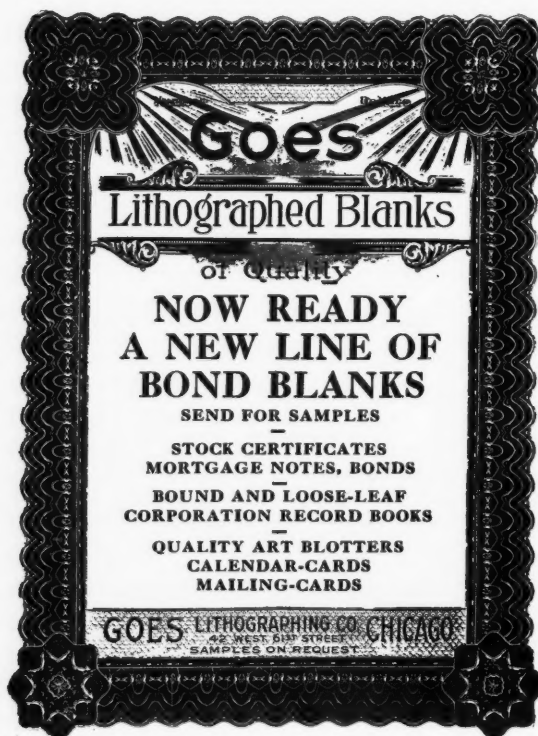
Dallas
Saint Paul

Saint Louis
Seattle

BLOMGREN BROS. & CO

ESTABLISHED 1875

**DESIGNERS
ENGRAVERS
ELECTROTYPERS
NICKELTYPERS
LEAD MOULD
PROCESS
512 SHERMAN ST.
CHICAGO**





American
Model 30

AMERICAN MODELS 30 & 31 WORLD-STANDARD TYPE-HIGH NUMBERING MACHINES

5 Wheels **\$16⁰⁰** 6 Wheels **\$18⁰⁰**

In stock and for sale by dealers everywhere

AMERICAN NUMBERING MACHINE CO.

Brooklyn, N. Y. 224-226 Shepherd Avenue
Chicago, Ill. 123 West Madison Street

Specify AMERICAN when ordering

Increased Production is assured by using **Anderson High-Speed Folders**

It is not unusual to fold 40,000 circulars or
catalog sections continually, day after day.

For further particulars address

C. F. ANDERSON & CO.
710 S. Clark St., Chicago

Every Job Out on Time —

This is only possible if your cutter knife is always sharp.

Keep an

"INSTANTO" PAPER-KNIFE SHARPENER

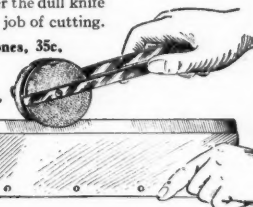
handy and you'll not be delayed with a dull knife just when the rush
job comes through. A few strokes over the dull knife
and you are ready for a quick, clean job of cutting.

Price, \$2 Postpaid. Special Oilstones, 35c.

Cash with Order.

W. JACKSON & CO., Dept. A.

29 S.
La Salle St.,
CHICAGO,
ILL.



Barrett Paper Fasteners



Superior to the ordinary fastener;
polished brass heads stay on. You
can have immediate delivery on
any quantity, sizes ¼ in. to 4 in.,
in either round or flat head style.
Packed in bulk boxes of 1000.

Washers, too. Write today for complete
descriptive circular and our Current
Price List of LOOSE LEAF and
STATIONERY SPECIALTIES.

THE BARRETT BINDERY CO.
Stationery and Loose Leaf Mfrs.
Federal St. CHICAGO



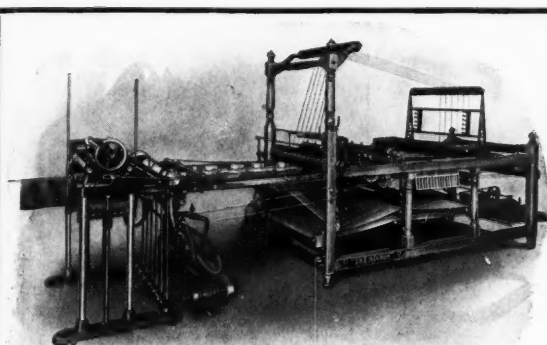
YOU DO NOT FIGURE ON POOR ELECTROTYPES

Then, why take chances with them?

You base your estimates on plates of good quality, and the
excessive cost of make-ready and loss of running time in the
pressroom occasioned by inferior, thin-shelled electrotypes
may represent the difference between profit and loss to you.
Command the skill, intelligence and careful workmanship
of our efficient organization—give your pressroom a chance
to equal in practice the anticipation of your estimator.

Dinse, Page & Company

725 S. La Salle St., Chicago Tel. Harrison 7185



The Hickok Automatic Paper Feeder

The Wilson-Jones Loose Leaf Co., Chicago,
Ill., write us in regard to Hickok Automatic
Paper Feeders as follows:

"We have found the Hickok Automatic Paper Feeders
very satisfactory, and we believe that the best recom-
mendation we can offer is the fact that we have six of
these feeders now in operation, and three more on
order. We will be very glad to show these machines
to any one that you might want to refer to us."

THE W. O. HICKOK MFG. COMPANY

Established 1844

Harrisburg, Pa., U. S. A.



Ye Sign of Quality INKS

EAGLE PRINTING INK CO.
Chicago NEW YORK Detroit

EMBOSSINE

The Boss Quick-Drying Compound for Counter-Dies

Complete instructions with each can.
Costs 75c, plus 12c for postage.

THE ALJO MFG. CO., Manufacturers and Sole Agents
284-286 Pearl Street, New York City

PLATEN-PRESS MACHINISTS

OUR SPECIALTY—The repairing and rebuilding of
Colt's Armory, Laureate and Universal Presses.

Acetylene Welding a specialty.

Telephone 263 William St.
Worth 9059 GUS RAMSAIER CO., Inc. New York City

CAMPBELL PRINTING PRESS REPAIR PARTS COMPANY

We have a few bargains in REBUILT PRESSES. Let us know your needs.
We specialize in repair parts for Campbell Presses and counters for printing
presses. Expert repair men for all makes of presses sent to your plant.

New York Office: 21-23 Rose Street. Works: Brooklyn, N. Y.

Avoid delay when in need of repairs by sending orders direct to office.

THE TYPOGRAPHY of ADVERTISEMENTS

By F. J. TREZISE

"This is one of the best books
on the subject, and I shall in-
clude it in my list of approved
books on Advertising. It is well
written and artistically gotten
up. I congratulate *The Inland
Printer* on the work."

Professor Walter Dill Scott.

136 pages, 65 illustrations in two colors.
Price \$2.10 postpaid.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago

There Is No Business That



will bring in so large
per cent of profit and
that is so easily learned
as making RUBBER
STAMPS. Any
printer can double his
income by buying one
of our Outfits, as he
already has the Type,
which can be used with-
out injury in making
STAMPS. Write to
us for catalogue and
full particulars, and
earn money easily.

The
J. F. W. Dorman Co.
Baltimore, Md., U. S. A.

We cater to the Printing
Trade in making the
most up-to-date line of
**Pencil and Pen
Carbons**

for any *Carbon Copy* work.

Also all Supplies for Printing
Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY

MANUFACTURERS FOR THE TRADE ONLY

J. W. PITT, INC.

Uprightgrain (Self Contained
or Sectional)

Printing Base Systems

25-27 STEUBEN STREET, BATH, N. Y.

KEYBOARD PAPER

for the MONOTYPE MACHINE

COLONIAL COMPANY, Mechanic Falls, Me.

Sample Roll sent on request



WHILE-U-WAIT

Rubber Stamp Making Outfits

Require only eight minutes to make rubber stamps. Will
also make HARD RUBBER STEREOTYPES for printing.
A few dollars buys complete outfit. Send for catalogue.
THE BARTON MFG. CO., 89 Duane St., New York City

Printers and Publishers, Attention!

Let this plant be your bindery. We are equipped to serve you
no matter where you are located.

ENGDAHL BINDERY

(HOLMGREN, ENGDAHL & JOHNSON CO.)

Edition Bookbinders

412-420 Orleans Street, Chicago

Phone Main 4928

MR. UP-TO-DATE PRINTER:

SAVE

TIME!

TROUBLE!

MONEY!



A SORTS CASTER OPERATED ENTIRELY
BY HAND—CASTING TYPE AND CUTS
UP TO 6x9 PICAS.

Write us about our free trial offer.

Taylor Hand Adjustable Mold Co.
34 Barclay Street, New York City
Agents Wanted

METALS

Linotype, Monotype,
Stereotype
Special Mixtures

QUALITY

First, Last and All the Time

E. W. Blatchford Co.

230 N. Clinton St. World Building
Chicago New York

WOOD TYPE

THE BEST
AND
CHEAPEST
IN THE
MARKET

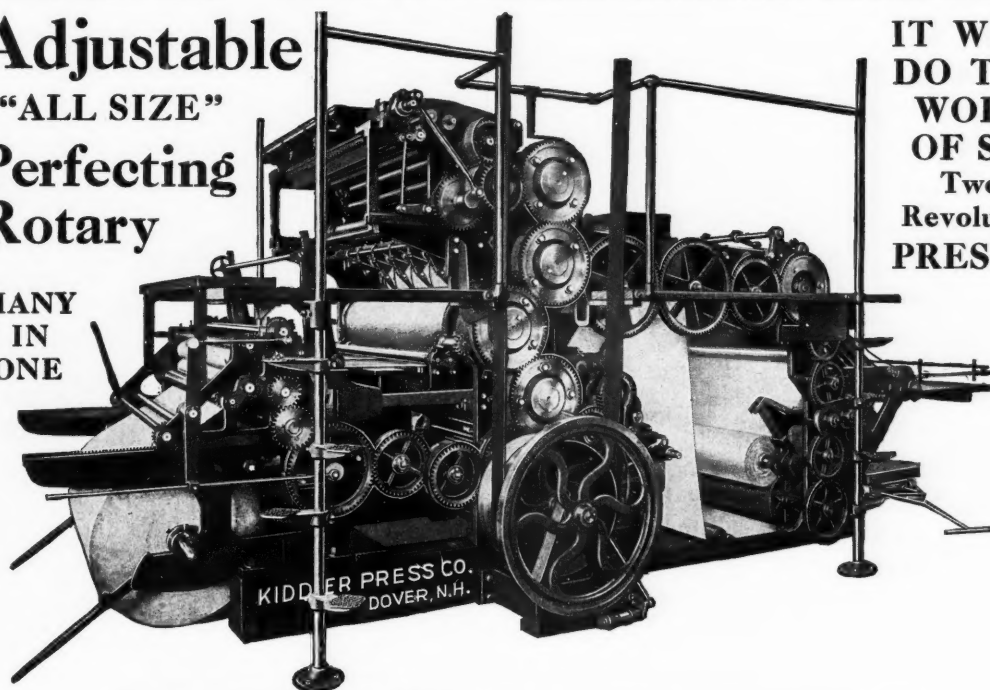
Write for Sample Sheet.

Expert Makers:

AMERICAN WOOD TYPE CO.
302 McDougal St., Brooklyn, N. Y.

Adjustable
"ALL SIZE"
Perfecting
Rotary

**MANY
 IN
 ONE**



**IT WILL
 DO THE
 WORK
 OF SIX
 Two-
 Revolution
 PRESSES**

KIDDER PRESS CO., DOVER, N. H.

NEW YORK, 261 Broadway

445 King St. West, TORONTO, CANADA

Power Punches, Paper Drills Perforators

We take pleasure in announcing the purchase of the well known line of **"TATUM"** Power Punching, Paper Drilling, Perforating and Round Cornering Machines, known everywhere for quality, versatility and efficiency.

The former standard of excellence will be maintained by the new company, with greatly improved service.

THE J. T. WRIGHT COMPANY

CINCINNATI, OHIO

Eastern Agents: E. P. LAWSON CO., INC.
 New York City and Philadelphia

Central Agents: THE SEYBOLD MACHINE CO.
 Chicago, Ill.

Pacific Coast Agents: SHATTUCK & BICKFORD, INC.
 San Francisco and Los Angeles

Southern Agents: DODSON PRINTERS SUPPLY CO.
 Atlanta, Ga.

ST. LOUIS IS A GOOD PLACE TO LIVE

Permanent Positions Open in Modern Printing Plants

UNION AND NON-UNION SHOPS—NO LABOR TROUBLES

Compositors
Linotype Operators
Monotype Operators

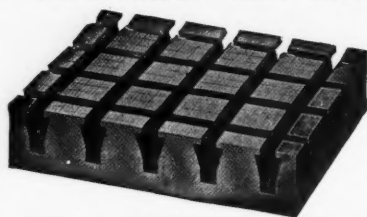
Monotype Castermen
Forwarders and Cutters
Platen Press Feeders

Job Pressmen
Cylinder Feeders
Cylinder Pressmen

Are you interested in a permanent position in an up-to-date printing plant where working conditions are above the average?
There is an opportunity for you in St. Louis. Give full particulars in your reply to this advertisement.

Address: **BEN FRANKLIN CLUB OF ST. LOUIS** 2165 Railway Exchange Building

Do You Want the Best?



Perfect, economical and durable. A practical register block.

Address
UNIQUE STEEL BLOCK CO.
Waverly, N. Y.

GOSS

The Name That Stands for Speed, Dependability, Service

The Goss High-Speed "Straightline" Press
Used in the Largest Newspaper Plants in U. S. A. and Europe.

The Goss High-Speed "Unit Type" Press
Built with all Units on floor or with Units superimposed.

The Goss Rotary Magazine Printing and Folding Machine
Specially Designed for Catalogue and Magazine Work.

Goss Stereotype Machinery
A Complete Line for Casting and Finishing Flat or Curved Plates.
Descriptive literature cheerfully furnished.

THE GOSS PRINTING PRESS CO.
Main Office and Works: 1535 S. Paulina Street, Chicago
New York Office: 220 West 42d Street

Agencies Wanted

EXCLUSIVE AGENCIES FOR

Central Europe

FOR ALL KINDS OF

Modern Graphic Art Equipment

ADOLPHE ALT

5 TREICHLERSTRASSE 5

ZURICH 7

SWITZERLAND

Profit-Producing Printing Papers

Parker, Thomas & Tucker Paper Co.

535-539 South Franklin Street, Chicago

THE SCOPE of the WORK

of these Machines Will Surprise You

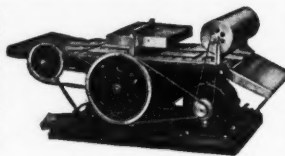


**The Do-More Automatic
Process Embosser**

The Do-More Automatic Embosser
A compact, complete unit that turns out the highest quality embossing at a very low cost. Simple and easy of operation. Convenient and as fast as the press. Electrically operated with socket arrangement. Automatically grips, powders, dusts and embosses.

The Typo-Embossing Machine that enables the printer to obtain embossed and engraved effects on stock up to 12 inches wide with double heater. Write for our booklet No. 10 explaining and illustrating fully.

Formerly
S. B. Feuerstein Co.
Chicago



The Typo-Embossing

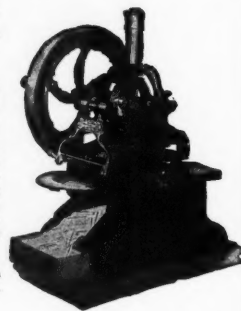
Automatic Printing Devices Co.

Patentees and Manufacturers
Second and Minna St., San Francisco, Cal.

They Are Successfully Meeting an Increasing Need.

The Automatic Card Press has demonstrated to many its profitable operation on card printing. Enables the printer to throw out small jobs at the cost of the stock. 6000 clear impressions an hour. Hand or power.

Write
for exclusive
agencies



**The Automatic
Card Printing Machine**

Carey
EZOLA TREADS
AND MATS

—mean less fatigue and
better work



Ezola mats are springy, easy to stand on, restful.

They absorb the shocks and vibrations in the printing plant and protect the nerves of the worker from all the irritating jolts.

They are damp-proof and cold-proof, and help to protect him from colds, rheumatism, and ill health.

They help keep men on the job full time and make them like their work. Write for details.

The Philip Carey Co.
516-536 Wayne Ave.
Lockland, Cincinnati, Ohio

Any Speed You Want

for the work that demands careful feeding; or if you want to increase production you can get just the right speed from the

Push Button Control Motor

Your presses are always at their highest efficiency—no lost production through enforced use of too slow a speed; and no waste of time, materials or current is caused by enforced use of too fast a speed.

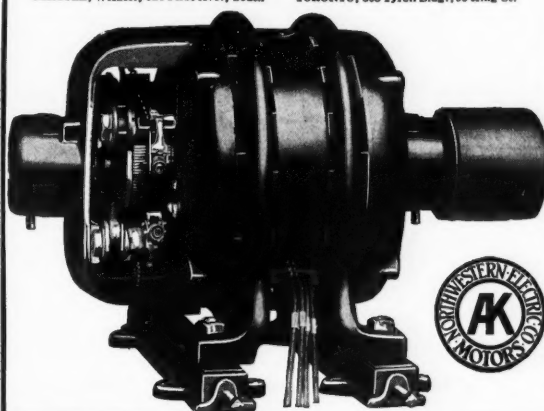
Illustrated folder, giving prices, free on request to

Northwestern Electric Co.

408-416 South Hoyne Ave., Chicago, U. S. A.

KANSAS CITY, MO., 1924 Grand Ave.
PITTSBURGH, PA., 119 Liberty Ave.
SEATTLE, WASH., 624 First Ave., South

MONTREAL, QUE., 401 New Birks Bldg.
MINNEAPOLIS, 8 N. Sixth St.
TORONTO, 308 Tyrell Bldg., 96 King St.



A POINT

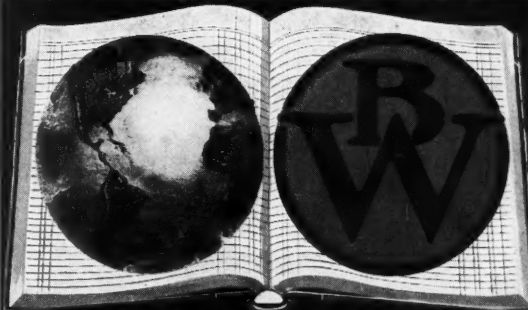
experience will drive home to you is, that you can't afford to experiment with ordinary unknown gummed stocks.

By using Nashua **Indian Brand** Gummed Paper you are sure of a perfect printing job. The paper is treated to a high machine finish to produce the fine surface necessary for color printing. Labels made on **Indian Brand** are attractive to look at, lie flat and do not stick together.

Send for samples, stating the nature of the work contemplated.

Nashua Gummed & Coated Paper Company
NASHUA, NEW HAMPSHIRE

BYRON WESTON CO. LEDGER PAPER



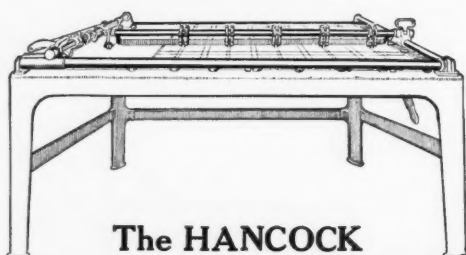
WITH A WORLD-WIDE REPUTATION

Famous Byron Weston Papers

- ☐ Byron Weston Record Paper Highest grade ledger
- ☐ Waverly Ledger Paper Popular priced ledger
- ☐ Flexo Ledger Paper Hinged for loose leaf
- ☐ Typocount Ledger Paper For machine bookkeeping
- ☐ Defiance Bond Paper High-grade documents and correspondence

Check the items in which you are interested and we will send you sectional sample books.

BYRON WESTON COMPANY
DALTON, MASSACHUSETTS



The HANCOCK Perfecting Lineup Machines

**Are the War-Savings Stamps
of the Pressroom**

And, translated, it just means that the Hancock Perfecting Lineup Machine develops speed, recovers lost time, reclaims accuracy and, by so doing, saves money. It measures, it spaces, it lines, all at one time. Your two hands are all the tools required. Write for descriptive folder and list of users.

Keep your eyes and mind open.

OUR GUARANTEE

These machines are sold under our positive guarantee against imperfections in the material and workmanship. That they will line up strike sheets accurately and in less time than they can be lined up by hand.

If you can not get this machine through your dealer,
order direct.

Hancock Perfecting Lineup Machine Co.
Lynn, Massachusetts

THE FUCHS & LANG MFG. CO

*To the
Height of Perfection
from
the Foundation
of
an Honest
Purpose*

The building up of an
Ink Business wherein
the Printer gets full
value for his money




The
FUCHS & LANG MFG. CO.
119 West 40th Street
New York

120 West Illinois Street
Chicago

142 North Fourth Street
Philadelphia

Factories: Rutherford, N. J.



THE MOST PROGRESSIVE HOUSE IN THE CITY

INGENUITY

AND A THOROUGH KNOWLEDGE
OF MECHANICAL POSSIBILITIES AND
"TRICKS OF THE TRADE" ARE
ESSENTIAL TO THE PRODUCTION
OF PERFECT FACSIMILES.

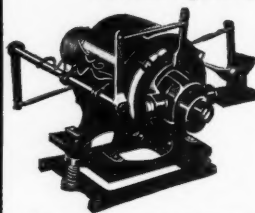
STERLING FACSIMILES ARE THE RE-
SULT OF THIS KNOWLEDGE WHICH
IS EVIDENT IN THE FINISHED PLATE.

Process-Black and White-Ben Day-Line-Wax

The STERLING ENGRAVING COMPANY

200 WILLIAM ST. 10TH AV. & 36TH ST.
NEW YORK CITY, N.Y.

THE WARNER Friction Drive, Foot Control, Variable Speed Motors for Job Presses



A 30-day trial will convince you that
we have the best motor on the market.
No rheostat or resistance coils, you
get any desired speed and can start or
stop by simply pressing the foot lever.

1/4 H. P. \$60.00

1/3 H. P. \$65.00

These prices are F. O. B.
Kalamazoo, Mich.

The above is complete with spring
base and foot control, all ready for ser-
vice. 110-volt, 25 to 60 cycles only. Always state voltage and cycles.

We guarantee satisfaction. Write for our booklet on press motors.

WARNER ELECTRIC CO., Kalamazoo, Michigan

Printing Plant Wanted

A responsible publisher will buy or lease a print-
ing plant with about four large cylinder presses,
two or three linotypes and auxiliary equipment.
Must be in good condition and in or within
one-half hour's ride of New York City. A larger
plant with a going business might be considered.

Write complete description, price and terms.

PHILIP RITTER COMPANY

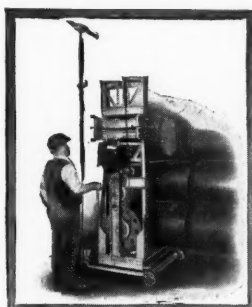
Incorporated

WORLD BLDG., NEW YORK CITY

Combination Revolver



Operated by Hand



Operated by Motor

The electric motor attachment shown below can be attached to any Hand Revolver, or to any other type of tiering machine, without interfering with the hand operation.

One machine for a double purpose

It may be operated from the electric lighting circuit in many cases, or by hand at points where no current is available.

With it, two men can do the work of a gang, quicker and without confusion. This saving of time and man-power means a decided economy—with labor scarce and expensive.

The Combination Revolver can pile clear up to the roof, making available the large upper storage areas that can not be reached by hand piling.

The Revolver is made in nine models: hand, motor, and combination hand and motor operated; all in both Revolvable and Non-Revolvable types. With the Revolving type machine, the loading platform can be swung around for loading or unloading from any side.

All Revolvers are mounted on wheels, and can be shoved from place to place by hand.

*Our Bulletins tell more.
Send for them.*

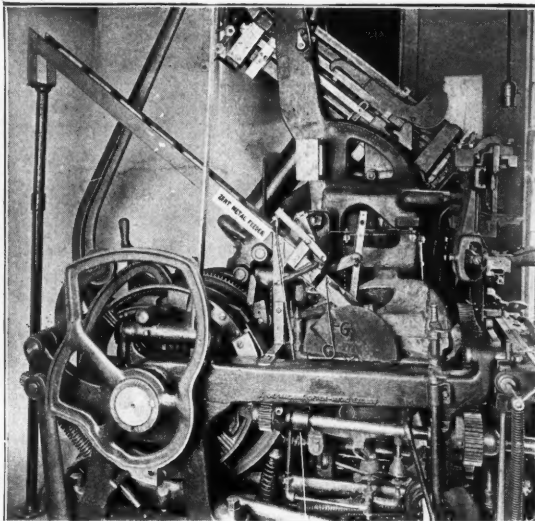
REVOLVATOR CO.

Sales Agents for N. Y. Revolving Portable Elevator Co.
313 Garfield Ave., Jersey City, N. J.

REVOLVATOR

REG. U. S. PAT. OFF.

Speed Up Your Linotypes



Put Quality in the Slugs

You Can Do it with the

Zent Metal Feeder

Any Linotype or Intertype equipped with this feeder will speed up production and constantly maintain slugs of quality. The operator does not leave the keyboard position to supply metal to the pot, keeping his mind on his copy and thereby giving maximum production—the metal being properly supplied to the pot every time when needed, there are no metal troubles and slugs of uniform face and base are secured at all times.

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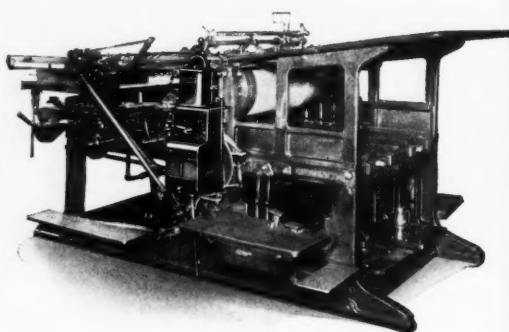
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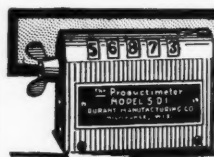
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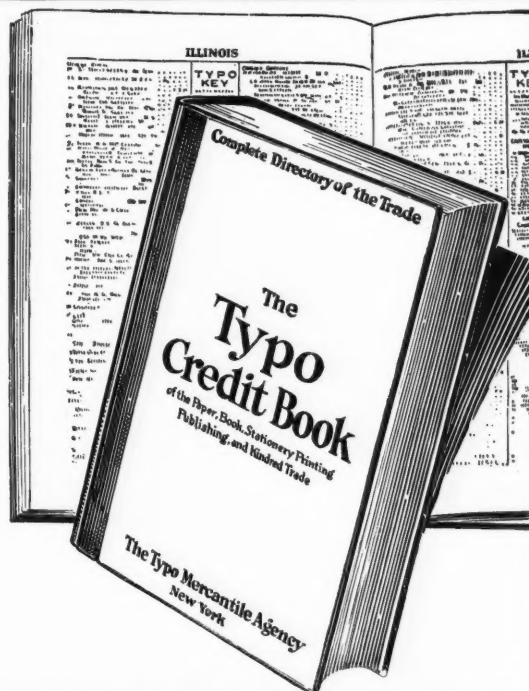
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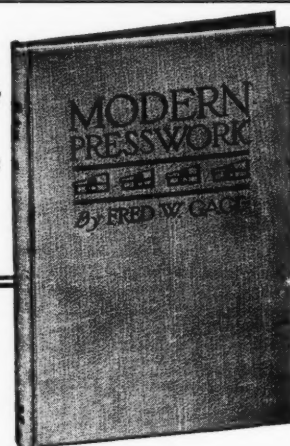
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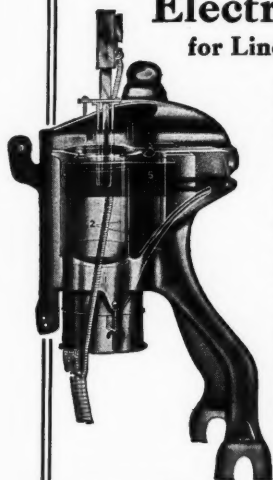
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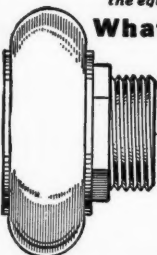
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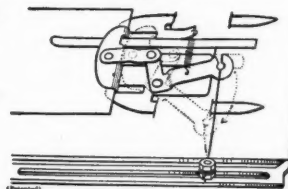
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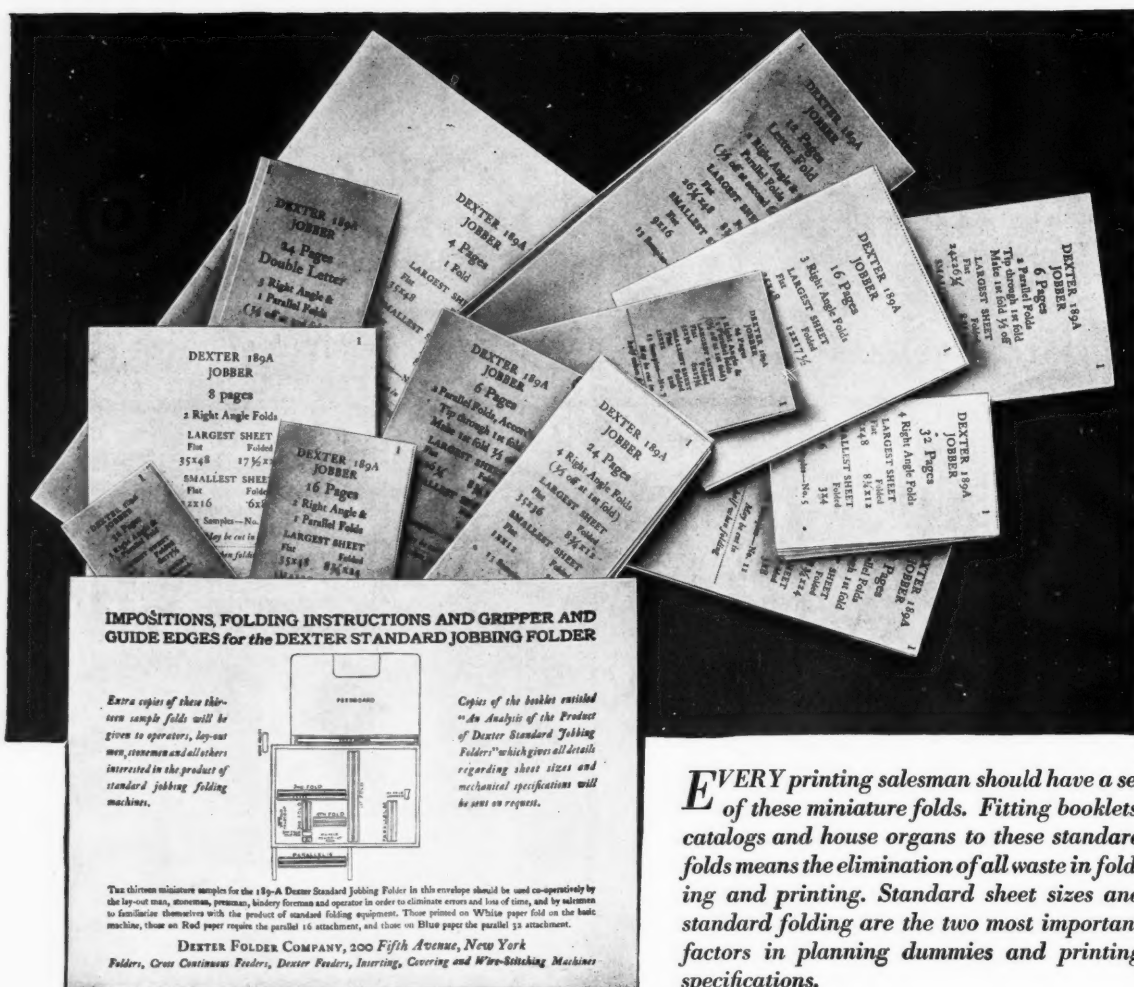
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1882



1920

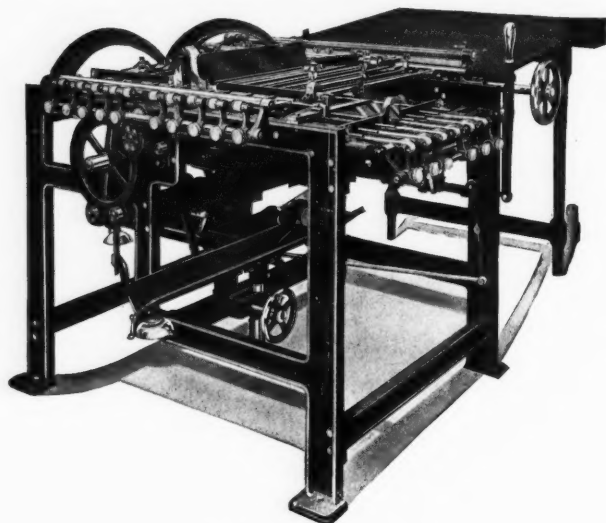
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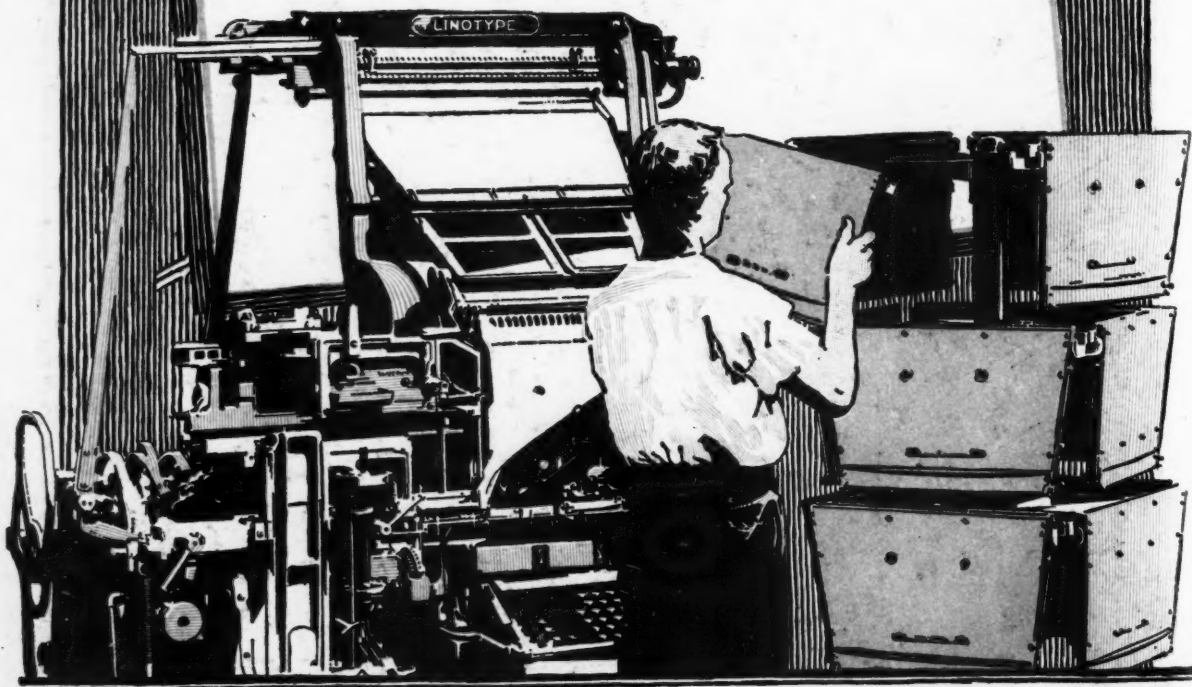
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